

THE ETUDE

CONTENTS PRIZE ESSAY NUMBER

	PAGE
Editorial Notes	171
New Publications	172
Questions and Answers	173
Musical Items	174
Thoughts, Suggestions, and Advice	175
How to Lead Young Piano Pupils to the Study of Theory	176
Emma S. Dymond	176
Hamovrecke. H. M. Ship	177
Letters to Pupils. J. S. Van Cless	177
Letters to Teachers	178
Studio Experiences	179
Prevalent Faults of American Teachers. Harvey Wickham. First Prize Essay	180
The Need of a Wider Musical Culture. Grant H. Gleason. Second Prize Essay	181
The Relation Between the Music Teacher and the Pupil. Will A. Dietrick. Third Prize Essay	182
Voice and Vanity. Chas. A. Fuhr. Fourth Prize Essay	183
Cecile Chaminade. Ward Stephens	184
Rag Time Music. C. C. Coverse	185
How Drudgery can be Lightened. Aime M. Wood	185
Personality and Piano Teaching. Florence M. King	186
Comment on the Program of the next M. T. N. A. Meeting	188
Rhythm and its Relation to Music. Dr. Percy Goetschius	187
A Characteristic American Institution. C. W. London	187
American Students Abroad. Alexander MacArthur	188
Progress. Chas. C. Dross	188
Musical Advertisements	189
Summer Pupils and Summer Study. Frank L. Eyer	190
Comments by Emil Liebling	190
How Many Million Years Would it Take? E. F. Best	191
An Ideal Summer School. Perley Dunn Aldrich	191
Pupils who Annoy. George K. Hatfield	191
The Origin of Gottschalk's "Last Hope"	192
Woman's Work in Music. By Fanny Morris Smith	192
Vocal Department. By H. W. Greene	194
Publisher's Notes	197



MUSIC

PRICE IN SILVER PENCE

Alcizar (Intermezzo). L. Gautier	\$0.40
The Lark. Th. Leechtitly50
Spanish Dance No. 2. Four Hands. N. Moszkowski50
With the Caravan. Richard Ferber20
In the Green Meadow. G. Merkel50
They Kissed: I Saw Them Do It. C. B. Hawley25
The Light of Ages. F. Braun85
Slumber Song. E. Roedel30

ISSUED MONTHLY
\$1.50 PER YEAR
SINGLE COPIES 15¢

AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADA-PA

SUMMER MUSIC SCHOOLS.

Established 1891

The Virgil Piano School...

29 West 15th Street, New York

SUMMER COURSE,—Beginning July 19th, closing August 22d

...45 LESSONS, \$50.00 + Interesting circular sent free Mrs. A. K. VIRGIL, Director

SUMMER NORMAL MUSIC SCHOOL

JUNE 27TH—JULY 22D.

A Complete System of Music Education.

Designed especially to meet the needs of Piano-forte Students, but equally adapted to Kindergartens and Public School Teachers of Music.

LECTURES AND COURSES OF STUDY.

- I. Children's Class (Daily).
- II. Lessons on Music Education and Teaching.
- III. Music Analysis (Daily)—Want to Think.
- IV. Practical Material for Study (Six Lectures). (Open only to Students of the Normal Course).
- V. Instructional Class for Piano-forte Students.
- VI. Demonstrative Class for Kindergartens and Public School Teachers of Music.

There will be given a series of programs of Chamber and Piano-forte Music.

CALVIN S. CRODY,

Wells 510 Elm Arts Bldg., Michigan Boulevard, CHICAGO, ILL.

Cleveland School of Music.

SUMMER TERM.

Entire faculty in attendance. Up-to-date equipment. Delightful location, overlooking Lake Erie.

Fall Term opens September 11th.
CLEVELAND, O. ALFRED ARTHUR, Director.

MR. PERLEE V. JERVIS

WILL CONDUCT A

Summer School

FOR THE STUDY OF

THE VIRGIL CLAVIER METHOD,

AT THE

Jervis-Hardenbergh Piano School,

SCRANTON, PENNA.

For particulars address

JERVIS-HARDENBERGH PIANO SCHOOL,

or PERLEE V. JERVIS, SCRANTON, PENNA.

STEINWAY HALL, NEW YORK.

SYNTHETIC PIANO SCHOOL,

332 WEST 58TH ST.,

NEW YORK CITY.

SPECIAL COURSE IN JUNE AND JULY.

WRITE TO MISS KATE S. CHITTENDEN

FOR PARTICULARS.

SPECIAL SUMMER COURSE FOR TEACHERS IN NEW YORK CITY.

SILASIE. PRATT, ET AL. The eminent composer-pianist, pupil of Beethoven, and the elder, and last, will continue lessons during July and August. Specialties: The many as to piano playing, thinking, and memorizing music; the soul of music, poetic content, emotional content, style, expression, and analysis. "Technic a means, not an end." All lectures private. Lecture: Recitals, Popular Recitals. For terms apply to Mr. G. PRATT, Principal West End School of Music, 126 West 80th Street, New York City.

EMIL LIEBLING

will continue lessons during the summer months; every feature of piano playing and music teaching, concert playing, etc., fully covered.

Address for particulars:

KIMBALL HALL, CHICAGO, ILL.

Summer Class

...for...

Piano Teachers

CHICAGO

July 3d to 28th

TERMS: Full Course

\$25.

Without Practical Class
In Mason's System . . .

\$15.

The Mason Class alone

\$10.

PRIVATE LESSONS at the
rate of \$2.50 per half
hourEngagements must be
made in advance . . .

Conversational Lectures upon the Principles and Methods of Piano Teaching, including Technique, Phrasing, and Interpretation, from beginning to advanced.

Harmony instruction for those desiring it.

Ten practical lessons in Mason's Exercises, including the proper method of Touch, Scales, Arpeggios, Octaves, Chords, and Bravura.

The whole designed to afford a Practical Introduction to Piano Teaching according to Modern Methods.

... ADDRESS ...

W. S. B. MATHEWS, 1403 Auditorium Tower

A Summer Session

CHICAGO

July 3d to 28th

H. W. Greene
at the
Vocal StudiosBeginning June 27th, continuing
until September 14th, at

489 Fifth Ave., New York

MR. GREENE, in addition to private instruction in the various branches, will resume his Special Lectures and Class Instruction for Teachers, illustrating by lessons given publicly the Mode and Methods which have gained for this School its enviable reputation.

MISS CAIA AARUP will direct the Piano Department, giving Private Instruction and a Series of Recitals.

MISS H. E. WOODRUFF will conduct a Class in Theory, and also introduce her original and successful System of Sight Singing.

Board engaged for students coming from a distance

For terms address H. W. GREENE

489 Fifth Avenue, New York

THE ETUDE

VOL. XVII.

PHILADELPHIA, PA., JUNE, 1899.

NO. 6

THE ETUDE.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES: \$3.00 per year (payable in advance).
Two Subscriptions of two years in advance, . . . \$1.50 each.
Three Subscriptions of three years in advance, . . . \$1.50 each.
Single Copy, 15 cents.
Foreign Postage, 45 cents.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrears must be paid.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia, P. O., as Second-class Matter.

Copyrighted 1899, THEODORE PRESSER.

A MUSICIAN of German birth often occasioned amusement to his American friends by saying that he had learned many things by "experiment." While the word was not the one he meant to use, there is a truth of some force in the expression. We may gain very valuable "experience" from careful "experiment." The wide-awake, progressively disposed teacher is alive to the fact that investigation into the various details of his work is absolutely necessary.

It is all very well to have good ideas to evolve original conceptions in regard to working principles, but the mere idea, the naked conception, is but the starting point; the highest value lies in a practical application of the principles involved, and this the teacher can only learn by careful, patient, and, perhaps, prolonged experimentation. Experience, to be of the greatest value, must depend upon a sound basis. Quality, not quantity, is as much a matter of concern in "getting experience" as it is anything else.

The survival of the fittest among seminaries is the result of the home competition with the graded and high schools, and a leading feature of the seminaries is their musical departments. In many cases musicians of national reputation are at the head of each department, and have under them teachers of first-class training, who are capable of doing superior work. Yet it is the habit of writers, and of teachers who should know better, to slur at the boarding-school girl's musical abilities. The students of these seminaries have regular hours of practice under the supervision of a competent authority, and they practice faithfully. These seminaries engage leading artists to give recitals which serve as models for the student's work, and the musical geniuses of the school are the standard, although perhaps unconsciously, for the others, thus making the so-called "musical atmosphere."

With the ever present resources for concerted work, there is usually much playing of music for two piano pieces, selected from the great masterpieces of musical literature. The regular musicales and frequent musical lectures broaden the ideas of the students and make them acquainted with a great mass of the best music, classic and modern. The regular hours of work enable the director to organize large classes in harmony, counterpoint, form, and history, and the prevalent ambition to "graduate" gives the necessary stimulus for holding

students up to a high grade of work, not only in their specialty,—piano, voice, violin, organ, etc.,—but also in the theoretic subjects above named.

WITH this month the great majority of teachers will find their season's work coming to an end. A week of warm weather, and pupils will show a most marked inclination for systematic study; thoughts of the coming summer vacation will reign uppermost in their minds.

This is then the time for the teacher to look over his work; not what is left to occupy a small portion of his time during the rest of the month, but back over the work accomplished since last September. And it is well not to be content with counting up what has been done. Let the teacher go still further, and make a comparison of what he has accomplished with what he had planned to do. That tells the truer, the fuller story: purpose and fulfillment.

Having cast up accounts, and having decided the real net value of the work done, it is in order for the teacher to see what he may learn from his failures by way of advantage to the new season of work to begin in September. Never mind about your successes. Study your failures to learn wherein the fault lies in you, and what you may do to remedy your shortcomings of the season now so nearly at an end. It is a *sine qua non* of progress that a man must occasionally stop for a little while and think. Let the mind have its hard stress, and let all one's powers be directed toward that one idea: "What can I do to improve on my last season's work?" This improvement is to be an advance in quantity, if physical energy will admit; in quality, or true progress is not present; and in financial returns.

"What shall I do with my summer season of idle-ness?" is the query that confronts many a teacher. We are not in the mind to advise you. We do not know your circumstances. But this we do say: "Whatever you make up your mind to do, be sure that it is something that will make for good; for a broader and richer success next fall."

So many things are to be considered! If you go to the seashore, to the mountains, and plunge yourself into the whirl of the social season, you can very easily get rid of your surplus and not have gained any real professional strength.

It is not worth while to think "shop" all the time, and it is not good form to talk "shop"; yet the man just as it is not good form to talk "shop"; yet the man who has his way to make, who must fight hard for his foothold, and then struggle equally hard to maintain it, can not afford to take chances of losing his grip by allowing his mind to be totally diverted from his business for any length of time. Mr. Emil Liebling, in his "Salvage" for this month, says well when he advises "magnani" for this month, says well when he advises that a teacher try to keep in touch with his class in some way during the vacation season; and we would say not way during the vacation season, but with his own work, never losing only with his class, but with his own work, never losing sight of one idea: that of fixing more deeply in himself the professional instinct; that of making everything contribute to his success; of valuing everything by what it can do to make him a better and broader musician and a more thorough teacher.

At this time of the year we read in every musical paper notices of State Music Teachers' Associations and of our National Association. These organizations have

undoubted value; but we want to get right up next to every teacher in the United States or elsewhere who may read this note and ask, "What are you doing to benefit the profession in your own community? Are you selfishly going it alone? Are you willing to mingle with some others of your local brethren to see what you can do?" Every wide-awake, progressive city has a Board of Trade, and a dry-goods merchant does not stay out because a competitor is identified with the movement. So let our teachers look upon the matter of earning a livelihood as a business, and meet the question of competition as a good business man meets the inroads of a rival in the same line.

Commence with the simplest form of community of interest. If you give your attention to the piano or organ, or to some other instrument, unite forces with some member of the profession who makes a specialty of the teaching of singing, and have joint recitals. One needs the other, and each will help the other. At least once during the season try to arrange for a professional concert, for the sole purpose of interesting as many people in the musical work of the community as possible. Each teacher has a circle that can be drawn upon, and by union among the teachers it is possible to proceed one step further, and perhaps arrange for a festival once a year. Whatever stimulates the public interest will redound to the benefit of each individual teacher.

The commencement season is now "on" in the various music schools, conservatories, and colleges. This is the time when teachers can show the character of the work they have been doing. The mere playing of a piece that has been in hand for months does not guarantee sound musicianship and ability to make way in the musical world. The firm, solid foundation must have been laid and the superstructure reared upon it. There is much temptation, both to pupils and teachers, to make the occasion of graduation an opportunity for mere display.

During the past few months we have received letters from a number of our readers asking whether we would consider contributions sent in to us unclassified. In several cases the writers seemed to think that we would pay attention only to the writings of those who are known to us by previous contributions.

Now, all things must have a beginning, and so must our acquaintance with our contributors. We make the statement that an article in accordance with the general policy of THE ETUDE, that says something worth reading, and says it in good language, is certain of acceptance, no matter by whom written.

We know that there are many more musicians qualified to write for the musical press, and we want to get these people to work. If a man has some good thoughts, let him put them on paper, in a clear, simple manner, and be in luck in mental experience for his labor, and he has placed himself in position to teach hundreds where he formerly instructed one.

THE ETUDE wants the help and interest of the teachers of the United States who have separated the dew from the pure gold in the refining crucible of experience, and wants these teachers to give their ideas to fellow-teachers.

It is not always the city teacher who has the best ideas. But one of the successful competitors in the recent ETUDE prize essay contest is located in a large

MUSICAL ITEMS

DURING the year 1898, 181 new operas were presented in Europe.

SEVERAL American musicians are employed as teachers in German conservatories.

MR. EMIL PAUR has appeared lately as a solo pianist in connection with his orchestra.

GEORGE HENSCHKE's opera, "Nabru," has been accepted for presentation at Dresden next season.

TERESA CARREÑO sailed for Europe on the 16th of May. Her American tour was very successful.

It is reported that Leoncavallo is studying "Quo Vadis" with a view of making a dramatic version, to which he will supply music.

THEODORE THOMAS' Chicago Orchestra had a successful tour in the South; four concerts were given in Atlanta and three in Nashville.

MRS. ELKANOH BROADBENT, an American contralto, has been engaged for the Metropolitan Opera Company season in New York City, by Maurice Grau.

It is announced that Mr. Edgar Stillman Kelley is to write the orchestral and choral music for the stage version of "Ben Hur," which is now being prepared.

MR. FREDERIC BRANDELS, the well-known composer and pianist of New York City, died May 14th. Mr. Brandels was born in Vienna in 1832, and was a pupil of Clara Schumann and Liszt.

A "GUIDE THROUGH THE FLUTE LITERATURE" has been published in Leipzig. It records 7500 pieces for one and two flutes, with and without combination with other instruments.

MRS. EMIL PAUR, wife of the director of the New York Philharmonic Orchestra, died April 27th. Mrs. Paur was a pianist of great ability, and was a pupil of Clara Schumann and Liszt.

ONE of our English exchanges says that Sir Arthur Sullivan is about to publish his musical reminiscences. As Sir Arthur is said to be a good story-teller, we ought to get a readable book from his pen.

ABOUT six hundred compositions were entered in the competition for prizes offered by the "Musical Record." The judges are Professor H. W. Parker, Mr. Arthur Foote, and Mr. Reinhold Hermann.

WHEN Rosenthal starts on his projected concert tour of the world, he is to take with him a piano, built specially for him by Steinway & Sons, that is said to be proof against all climatic conditions.

AN English firm of piano-dealers has placed on the market "a patent portable piano." The instrument weighs 140 pounds, and is intended to be placed on a table. The keyboard has a compass of five octaves.

THEODORE THOMAS' musical library, so it is said, could not be duplicated for less than \$200,000. It contains full scores and orchestral parts of 300 overtures, 160 symphonies, and hundreds of concertos and smaller works.

THE Worcester, Mass., Festival Association has engaged Miss Evangeline Florence for the next festival. Miss Florence is an American, now resident in London, and is considered one of the foremost oratorio singers in England.

IN spite of the fact that prices were doubled, the hall in which Paderewski played in London, on the 16th of May, was crowded to the utmost. Critics say he is playing better than before, and English enthusiasm is as great as in previous years.

IT was remarked that in the orchestra which played at the recent Joachim celebration, and which was composed of former pupils, forty out of the violins were "Strads," and were insured for that night for the large sum of \$250,000.

THE ETUDE

THE latest fad in piano decoration is said to be mirror backs. Fashion has decreed that the piano shall come away from the wall, and the back of an upright must be made much different. The mirror may be beautified with hand-painting.

MR. EMIL PAUR and his Symphony Orchestra have been engaged for a series of concerts at Brighton Beach, near New York, during the approaching summer. This will help to counteract the vogue of popular two steps and "coon songs."

HENRY WOLFSOHN, the New York manager, announces that de Pachmann is to make a concert tour of the United States, beginning in October or November. He is a unique figure in the piano world, and is almost certain to make a sensation.

MR. ALLEN BROWN, of Boston, donor of the famous Brown Collection of Music in the Boston Public Library, will make a number of additions to the collection after his return from Europe. It is hoped to make this the most complete musical library in the world.

MR. FRANK VAN DER STRUCKEN, of Cincinnati, has been honored by the acceptance of the symphonies of "William Radcliff," for performance at one of the regular Berlin symphony concerts next season, Mr. Arthur Nikisch conductor. This composition will be given at the next M. T. N. A. meeting, at Cincinnati.

THE Tenth Annual Meeting of the New York State Music Teachers' Association will be held at Binghamton, N. Y., June 28th to 30th. The President of the Association is Mr. Sommer Satter; Secretary-Treasurer, Mr. F. W. Rieberg, 9 W. Sixty-fifth Street, New York City.

Fine programs of vocal and instrumental music and essays have been arranged, and a strong chorus and orchestra will assist in the contests. Miss Evelyn Fletcher, Mr. George C. Gow, Mr. John Togg, and Mr. Harvey Wickham are among the essayists. The New York Association is one of the most active and enterprising in the United States, and the meetings are sure to be a success.

A NEW YORK paper announces that Felix Mottl, the celebrated conductor of the court orchestra at Carlsruhe, will probably be the conductor for the Metropolitan Opera-house season in New York. His wife, who made a great success as "Elsa," in the London representation of "Lohengrin," is also to be engaged.

THE Hampden County Musical Association held their eleventh annual festival at Springfield, Mass., May 24 to 26th. Mr. George W. Chadwick is the conductor. "Elijah" and Mr. Chadwick's "Lily Nymph" were included among the choral work performed at the festival. Teresa Carreño was the solo pianist.

A LONDON correspondent of "The Manufacturer," a Philadelphia commercial paper, says that the trade in American red organs is steadily increasing in England, and also on the Continent. He estimates that about 10,000 red-organs are shipped yearly to England. The American organs are said to be superior in point of sweetness of tone.

THE May Festival at Louisville, Ky., was a pronounced success, both from the musical and the financial standpoint. Mme. Sembrich, who had been engaged, was not able to come, and her place was taken by Miss Brema. Mr. Carl Shackleton, the director, deserves great praise for the excellent work of the chorus and the general success of the festival.

IT is announced that the money for the Wagner monument in Berlin has all been subscribed. The Emperor has directed that it be placed in the Tiergarten, where a sort of musical pantheon has been projected, to include statues of famous German musicians. Wagner's is the first, to be followed by statues of Bach, Handel, Mozart, Haydn, and others.

A WAY of improving new fiddles has been invented by an ingenious American, who, starting from the oft-stated principle that the more a fiddle is used the better it becomes, has constructed a machine which plays for hours at a time, according to the will of the inventor.

No need to wait for the mellowing influence of time. American enterprise scores one more hit.

DELORELLE, a writer of concert hall songs in Paris, died recently. He was in receipt of an income of \$10,000 a year from royalties on songs used in public. This class of composition pays better than writing symphonies. And yet we have "composers" in the United States who are said to make twice and three times the amount! American publishers are more enterprising advertisers.

WE regret to say that Professor A. A. Stanley, Professor of Music in the University of Michigan, at Ann Arbor, has broken down from overwork. He will go to Southern Europe to recuperate. Professor Stanley's untiring energy contributed largely to the splendid growth of the University Festival Association. For the sixth festival there was a chorus of 300 voices, assisted by the Boston Festival Orchestra. Five concerts were given in the University Hall, which has a seating capacity of 3000.

MR. CLARENCE EDDY advocates a plan for an exhibition of the progress of music in America in connection with the Paris Exposition next year. It is expected that the French Government will arrange for a congress of French musicians, and, if this prove to be the fact, it is hoped to have similar congresses of other nationalities. Mr. Eddy's scheme has the approval of United States Commissioner Peck.

THE composers on the daily papers often make sad havoc of the titles of compositions. One transformed a "Benedictus" into "Benedictine," which was certainly not the right thing for one to do in church service. Handel's "Largo" was made "Largo," and on another occasion "Lager," which would scarcely do for an organ recital; then a "concerto" appeared in the guise of a "concertina," a most woeful descent in the artistic scale.

DR. ROBERT GOLDRECK desires to publish the names of America's distinguished composers, performers, and teachers in that part of his "History of Music" which refers to the present period. He should receive without delay the necessary communications, accompanied by suitable qualifications, at his studio, 627 Pine Ave. Building, Chicago. The "History of Music" forms part of the forthcoming "Dictionary of Harmony and Cyclopedia of Music."

THE Musical Art Society of New York City offers a prize of \$250 for the best composition for mixed voices, unaccompanied. The competition is open to any one who for the past five years or more has been a resident of the United States or Canada. Competitions received up to September 1st. The judges are the director of the Musical Art Society. Composers may address Dr. Frederick E. Hyde, Greenwich, Conn., President of the Society. The prize is given by Mr. and Mrs. Louis Butler McGee and will be made annual.

MR. CLARENCE EDDY, in a conversation with his recent appointment as official organist of the United States at the Paris Exposition, says that American builders have made a most valuable application of the pneumatic principle, so that there is no perceptible loss of time between the pressing of a key and the blowing of a pipe. While our organs are not equal in volume to foreign organs, in other respects they are in advance.

THE South Atlantic States Music Festival, held April 25th to 27th, under the auspices of the Converse College School of Music, Spartanburg, S. C., Dr. R. H. Parker, director, was an exceedingly successful one. Five concerts were given. The special attraction was Orchestral, the great baritone. The Boston Festival Orchestra, under the direction of Mr. and Mrs. Louis Butler McGee, was present. Of forty-five men, under Emil Hottenhausen, was present. Of fifty-five men, under Emil Hottenhausen, was present. Of fifty-five men, under Emil Hottenhausen, was present.

THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Eminent Teachers

THE AMERICAN TEACHER.

LOUIS C. ELSON.

MANY musical journals are agitating for the better support of the native artist in concert and opera at the present, but among all the articles written upon this subject one rarely finds reference made to the merits of the native teacher. It may be readily granted that Europe stands in advance of America in the field of musical pedagogy, but this preeminence is rapidly disappearing since so many of our native teachers have studied abroad. It is true that the American teacher is not always an exact copy of the musical instructor of Germany or Italy, and it is well that it is so. Modifications of foreign systems to adapt them more fully to the American student are to be viewed as an advantage, not a defect.

The chief advantage, however, which the American teacher possesses over his foreign competitor lies in the fact that he more thoroughly understands the nature of which he has to deal; he knows better how to encourage, how to elicit the best work that is in the pupil. I have frequently seen American teachers attain better results and produce more well-equipped graduates than foreign teachers of higher rank and of greater intrinsic abilities.

There is always a degree of psychology employed in every kind of instruction, and the native teacher is here distinctly in advance; he is almost always more in sympathy with his classes, and the closer rapport between teacher and pupil may be readily traced in musical results.

EDUCATION.

MADAME A. PUPIN.

WHAT is an education? The youth of our country are attending the public schools to get an education. They are being crammed with masses of facts taken from pages of books, and expected to remember them without so much as a hint of how the memory is to be trained for this purpose; they are given abstract subjects to study, uninteresting and incomprehensible to their youthful minds, which they learn (?) to-day and forget to-morrow; the lessons are of such number and length that the pupil's chief anxiety is whether he can retain them long enough to recite to the teacher the next day.

Pupils and teachers are slaves to a system laid down by a committee or a superintendent, which illlogical system seems especially designed to prevent pupils from thinking.

Among the ancients, education did not consist in cramming into a person things from without, but rather in drawing out from the disciple what was within him. The method was by arguments and disputes. The master led his disciples to think, to reason, and to discover truth for themselves.

In this country musical education does not suffer from restrictions. Thanks to the musical journal, a truly American product, pupils, as well as teachers, are free to learn and adopt the latest and most progressive ideas. We have not so blind a reverence for tradition that we can not take up a new idea, if perchance it may not be better than the way of our forefathers. The American music-teacher is alive, energetic, progressive, and above prejudice; therefore, I say the American student of music had best get his musical education in this country, so that he may go abroad to breathe the musical atmosphere for a while.

AMERICAN TEACHERS.

PERLIE V. JEVENS.

WE are beginning to learn that our American teachers, as a whole, are equal, if not superior, to those of any

THE ETUDE

practice to the two hands. But études are, as a rule, as one-sided as regular pieces. Köhler, Loeschhorn, and a few other writers of études do better in this regard, and treat the left hand as though it had some rights of its own.

In this state of things it behooves teachers and pupils to make a special study of the left hand. In ordinary scale practice with hands together it will probably be found that the right hand draws the left along and really plays a little the loudest. To correct this, the left hand should be practiced a good deal alone, and études giving special attention to this hand should have constant study. Bach's inventions, with their wealth of melodic thought and exuberant fancy, can not be too highly recommended. They furnish the very best models for the composer and exercises for the conscientious pupil, and not the least of the advantages resulting from their study is that they make equal demands on the two hands, and the left hand must do just as nice work as the right.

A STARTLING STATEMENT.

CARL W. GRIMM.

MUCH is said and written about bad (incompetent) teachers. It must be admitted that a number of teachers do not do the right thing. The majority of people actually believe more bad teachers exist than good ones. I do not incline to this view. On the contrary, I think that if one could make a critical estimate of teachers and pupils, it would show that in proportion to numbers there are many more bad pupils than bad teachers. A startling statement, perhaps, but undoubtedly true. Teachers, by sheer force of competition, are naturally compelled to excel each other, to employ and keep on the watch for improved methods; that belongs to the professional side of their life. Then, to succeed with men, women, and children they have to make it a point to make themselves agreeable and attractive; that belongs to the personal side of their life. How many pupils out of ten do everything their teacher tells them? How many pupils try to make the taking of a lesson pleasant to their teacher? How many parents even insist unrelentingly upon regular practice, and see to it that it is done by their children daily? But how quick many parents are to tell the teacher what to do! Are you a good pupil? One who always does everything, and exactly, as your teacher tells you?

THE IDEAL.

THOMAS TAPPAN.

IT is the inner sense that constructs the ideal, the sense that delight in hearing, and seeing, and choosing, and creating wholly within. We must recognize these senses, and appeal to them, and delight in them, otherwise they remain inactive and we advance into life with a growing disbelief in their reality.

We fall in securing the "fullness of life," because we are unable to be simple and truthful. Few learners believe in learning; if they did so, they would follow simple directions with exactness. The learner who has sufficient strength of mind to do what he is told is, as the Romans would say, "a rare bird."

We die to our opportunities when disbelief in the ideal overtakes us. To keep this misfortune away from ourselves and from others, we must cultivate the faculty of doing common tasks uncommonly; of investing lowly duties with lofty purposes; of finding in the ordinary processes of life extraordinary opportunities for self-expression.

Then the inner senses seem to spring into being; and the ideal with its on drawing force is over with us, a thing in which we believe and for which we labor.

—What is now universally known as the tempo rubato as a factor in musical expression was introduced at a very early period, probably with the advent of the first group of professional singers. While the precise whereabouts of the rubato was never noted, the nature of the rubato was, nevertheless, fully discussed and explained in the older musical treatises, where it was included in the more general terms of *accelerando* and *ritardando*. —"Musical Record."

THIRD PRIZE ESSAY.

THE RELATION BETWEEN THE MUSIC TEACHER AND THE PUPIL.

BY WILL ARTHUR DITTRICK.



WILL ARTHUR DITTRICK.

MR. DITTRICK was born in Lockport, N. Y., graduated from the Lockport Union School in 1910, and was a member of the school glee club. The year following his graduation he entered the class course of Oberlin College, graduating in 1917. In connection with his college work he studied singing with Prof. A. S. Kimball, of the Oberlin Conservatory, and for five years sang with the Oberlin College "Vocal Club" throughout the United States. After graduating from college Mr. Dittick decided to enter the ministry, and at present is in the middle year of the Oberlin Theological Seminary, from which he will graduate next spring and will enter the Congregational ministry. During his collegiate work he has had considerable experience as a choir director, both in Ellettsville, O., and Oberlin. During the coming summer he will be at Silver Creek, Chan. Co., N. Y., in charge of the choir of the First Presbyterian Church, and will also conduct a choral union and teach singing. The branch of music to which he especially inclines is voice.

Few relations in life are all they might be. Until the world teaches that stage of perfection where everything is what it ought to be, or, as the philosopher *Leto* puts it, where the three realms of "The Must Be," "The Is," and "The Ought To Be" are reconciled, and "What must be is, and what is, ought to be," we shall often have occasion to distinguish between the actually existing relations of things and their possible, intended, or desirable relations.

Our present subject is susceptible of this treatment and may be viewed in two lights—first, the actual relations commonly existing between the music teacher and pupil, and, second, the ideal relations which ought to exist between them. The reason for such a treatment is found in the fact that oftentimes the first step toward the betterment of a condition is a clear understanding of its poverty in the light of its possible wealth. The miser, yesterday rocking his gold-cradle of river-sand contentedly enough, will instantly move to day when he learns that over the pass yonder gold lies in nuggets instead of sand. Knowledge of the possibility of attainment is the root of action toward attaining. So it may be that in considering what the actually existing relations of the music teacher and pupil are in the light of what they should be, we may be helped to bring "The Is" and "The Ought To Be" in music nearer together. A relationship, like an electric circuit, requires two wires with currents flowing in opposite directions. So in considering both the real and the ideal relationships of music teacher and pupil we may look at them in a twofold way—the music teacher from the pupil's standpoint, and the music pupil from the teacher's standpoint.

THE COMMON ATTITUDE OF THE PUPIL.

It is to be feared that the teacher is to the pupil simply an indifferent stepping-stone by which the brook of music may be crossed and the opposite grassy bank of social culture and accomplishment attained. The teacher is a mechanical contrivance for the induction of certain musical compositions familiarly dubbed "pieces," with which company may be entertained, popular approbation won, and a sort of delicious sympathy secured and maintained over evasive companions. The teacher is simply a hired servant whose time and skill is bought

to be used or wasted like so much butcher's or baker's or grocer's wares. Or the teacher is regarded as a machine to be rented by the hour like a boat or a buggy or a bicycle. Too frequently there is no recognition of the will and the mind and the patience involved on one teacher's part, no recognition of the teacher's personality. With so artificial an aim in studying, and so mechanical a view of the teacher, it is not surprising that the results of such study should be artificial instead of artistic and mechanical rather than personal. Instead of studying music, the pupil is studying fascination, the art of pleasing people, accomplishment in the social sense of the word. The kind of study done by some pupils reminds one of Coleridge's famous classification of readers; we may divide on equal applicability that there are the four classes of pupils as well as readers. First, the "hour-glass" pupils, into whom and from whom instruction runs, like the sand, without leaving a trace; second, the "sponge" pupils, who soak up a limited amount of instruction to yield it again on presentation in the same shape, though slightly modified by the resident soil of the sponge; third, the "jelly-bag" pupils, who seem only to retain the stems and skins of the instruction and allow the juice to escape; and fourth, the "diamond hunters," vigilant to search out and quick to appropriate the gems of truth.

From the preceding considerations it is evident that the pupil is lameworth for the artificial character of the results of study. But here, as elsewhere, it often happens that two or more persons may each be entirely blameless for an occurrence. Not long since a Western judge condemned and sentenced three men, each for being totally responsible for a certain accident. A west-bound freight-train on a mountainous section of the road was blocked by a huge boulder which had rolled on the track. Before it could be removed and the train allowed to proceed, a fast passenger-train overtook and ran into it. Several lives were lost. Investigation proved that the accident was due to the carelessness of the train-walker on that section, who had failed to make his trip on time ahead of the train. It was also shown that the operator at the last station was to blame for passing the second train before the first reported at the next station. Finally, the conductor of the freight-train was responsible because he failed to post a flagman on the rear track. Each one of these men was wholly to blame for the accident, and yet the fact that they were associated did not relieve one from the slightest responsibility. Therefore, in like manner it is true that, though the pupil is to blame for the artificial character of the results of study, the teacher may also be responsible.

If it is true that a low estimate of the teacher on the part of the pupil is one cause of fault, how much more is it true that an underestimation of the teacher's function on the part of the teacher is fatal to the best results. If the teacher is not filled with a sense of the importance of his position as a teacher of music, if, as with Paul, he does not say, "I magnify mine office," if he set on more expect large results from his teaching than the small boy with the bent pin and cotton thread can expect black hair—he is not prepared. It is the enthusiast who is successful. All the great successes in art and improvement in its methods are due to the efforts of enthusiasts. Enthusiasm laid Haydn from the position of bootblack and chore-boy in Porpora's studio to his rank as artist, composer, and teacher. Many teachers lack this enthusiasm because of an underestimation of their calling, but some, although aware of the importance and opportunity of their vocation, fail to live up to the standard they recognize.

THE COMMON ATTITUDE OF THE TEACHER.

The pupils often figure in the teacher's mind as a progressive row of figures with dollar-marks before them, which are to be converted into cash by a process called "lessons," at the expense of the least possible labor. The pupil is an Aladdin's lamp, which must be rubbed in order that the genii may bring the desired viands or gratify the wish for luxury or wealth. Is such a cold-cash or bread-and-butter view of the pupil likely to produce a musician? I apprehend not. "The laborer is worthy of his hire," says the Scripture, and it is true of the teacher as well as the preacher, but the teacher's labor should be the

same labor of love that is expected of the preacher. The financially successful teachers of to-day are those who teach art with love for art which weakens a similar love, and kindles a similar flame in the pupils' heart. In our atmosphere fire catches, it does not. Results come from something more than a cash interest. Some one has divided occupations into three classes—trades, professions, and calling. Assuredly music belongs to the highest class. The mistake so many teachers make is to regard their work as a job instead of a calling.

DEFINITION OF MUSIC AND ITS BEARING ON TEACHING.

A chief difficulty in the study of music is a misconception of what music is. In his beautiful essay on "Friendship" Hugh Black says: "We consider the sound to be the music, whereas it is only the expression of the music and vanishes away—above the sounds is the music that can never die." Without the true conception of the inward character of music no study and no teaching will avail to produce music. We may gain considerable knowledge about music, but a knowledge of music itself will be lacking, and between these two sorts of knowledge there is a wide distinction, as Mr. Mathews has rightly observed. The expressive term by which music is defined as "Tone Poetry" suggests the real nature of it. Just as poetry is not the words or the time or the rhythm, but is the thought thus expressed, so music is not the time or the tone, but is the thought embodied by them. The teacher who would teach music and not mere sound, and knowledge of music rather than knowledge about it, must hold to this higher and true conception of its nature.

CHARACTERISTICS OF THE IDEAL PUPIL.

For a pupil to begin study with such a knowledge of the nature of music or a consciousness of his own possibilities is, of course, a *priori* unnatural. But there is one quality which must characterize the pupil's attitude if he would attain to music—namely, faith. St. Augustine defines faith as "belief upon authority." Paul's legal mind seized on this phase of the idea when he said, "Faith is the evidence of things not seen." Surely inevitably the pupil starts out with but little knowledge, it is requisite that he put himself into a receptive attitude if he would grow in knowledge. It will be constantly on the watch for truth. In no way can truth be had so quickly and purely as when it comes from the teacher. Truth may be found elsewhere in many places, but, like gold-quartz, it must be crushed and extracted and refined before it is usable; but the instructions of the teacher are the nuggets of pure gold that need only to be minted and they are coin. The quality which will enable the pupil to appropriate the truth is that faith already defined. It may be true that "All roads lead to Rome," but there are ways long and short, and if the pupil possesses faith, he will find his way to the path which he can no more find without, he will shorten the way and economize labor and more quickly reach his goal. Let him be patient of technical work and exercises and studies. Let him be attentive to instruction and work with the perseverance born of his faith, and he may be confident of the result. "According to thy faith be it unto thee."

CHARACTERISTICS OF THE IDEAL TEACHER.

Louis Elsie truthfully says: "Probably no art is taught by so immense a number of uncalled ones as the art of tone. . . . There can be no pure gospel with or without pupils," and pure discipleship in art or religion can be attained only through love. Love is the teacher's summary virtue. It embraces the whole decalogue of the law of teaching, comprises the teacher's qualifications. Love is the root of the essential enthusiasm of which we have spoken, an enthusiastic love to make Haydn out of footblack and Mendelssohn from courtier. Love surmounts obstacles and removes barriers. It purifies, strengthens, and it instructs. We can forgive the mistakes of a teacher who is filled with the love of his art, for that love will supply the deficiencies. Love covereth a multitude of sins. But such love is more than mere liking; it is a master-

passion filling the soul of the teacher and bubbling out into his action and environment. It will calm troubled waters like oil. It will spread like forest-fire from a heart into his pupils' and will inspire their work. "Behold how great a matter a little fire kindleth!"

Teaching! What does it mean? What is it to teach? Is teaching the instruction, oral or written, which, when it comes to the pupil, fulfills duty and terminates obligation? It is that, and more. "Actions speak louder than words" or volumes. The teacher teaches a lesson either by counter to the instruction of lips and pen. We are apt to undervalue this unconscious teaching. We fancy that the hour we spend with our pupils is important for the definite instruction we give, and we forget that the very gesture or tone of voice, the mental atmosphere in which we are, teaches an irresistible object-lesson.

The greatest teacher who ever lived knew the power of life in harmony with his teaching. He did not begin to teach until He was thirty years old, and then He had a class of only twelve disciples who studied with him for but three short years, and, lo! the world is full of His teaching. The great fact of Jesus' teaching was not what He said, but the life He lived. As teachers of our art, we are stewards of the treasures of a realm. We may dispense the treasure to those able to receive, and we are responsible for the use we make of our stewardship; responsible to our pupils, to ourselves, and to God. "Here, moreover, it is required in stewards that a man be found faithful."

FOURTH PRIZE ESSAY.

VOICE AND VANITY.

BY CHARLES A. FISHER.



CHARLES A. FISHER.

CHAR. A. FISHER, teacher of the voice in the St. Paul Conservatory, was born in Baltimore and received his early musical training from his father, and as a chorister at Grace Episcopal Church, in that city.

After graduating from Baltimore City College he entered mercantile life, but continued to apply himself, in his leisure hours, to the study of music and literature, finally entering the profession as a singing teacher.

Among the prominent instructors to whom he acknowledges himself now deeply indebted may be mentioned:

In Rome, Pitts Finken, for a number of years at the head of the vocal department of the Peabody Conservatory of Music, and first director of the Oratorio Society of Baltimore; Edward Bellvid (Hochhausen-Bellvid), chief professor of singing at the "Hoch Conservatorium," Frankfurt-on-the-Main, Germany; in English and the German languages and literature, Professor Chas. F. Radford, of the Baltimore City College.

As singing teacher, choir leader, notably in the Episcopal and in Roman Catholic services, and as director of choral organizations, Mr. Fisher enjoys favorable repute on the Pacific coast, in Delaware, Maryland, and in St. Paul, where he has located some six years ago, and where he is now occupied as a teacher of the voice, instructor of singing classes, chorus director, organist, and lecturer on musical topics.

He is well known for his translations of song-texts from the German, and as the author of a variety of original verse, mostly written for musical settings.

Mr. Fisher has always taken a more or less active interest in all important questions of public policy, especially in their bearing on educational progress; he was recently elected vice-president of the Professional League of St. Paul.

Although to a large extent German in his associations and training, he is an ardent admirer of the beauties of the English language and an uncompromising advocate of its thorough adaptability to all the requirements of song.

VANITY is a potent factor in every walk of life. We are brought face to face with it to a greater or less extent in our relations with our fellow-creatures, and even with ourselves. The teacher, particularly the teacher of an artistic accomplishment (painting, elocution, music), finds himself called upon to cope with it, and none, perhaps, to such an extent as the music teacher. And yet, among all the noble army of music-teaching martyrs, it is safe to say that no one finds this weakness presented to him so frequently and to such an extent as the teacher of singing.

A young person, having attained a certain degree of proficiency in playing some instrument, may be affected by the malady, but the severity of the attack is apt to be very much tempered by the protracted effort he has been compelled to apply in order to become even a passable performer.

A young gentleman (or lady) who, after a limited course of instruction in harmony, has huddled forth as the promising composer of a song or a waltz or a march, while prone to catch the infection, is almost sure to have the delicious dreams of fame and fortune rudely disturbed by the cruel and inconsiderate voice of criticism, as well as by the failure of the public to purchase a copy of his composition.

But let nature, in her lavish carelessness, bestow on some weak mortal the gift of a melodious throat, and the insidious evil in its severest form is almost sure to follow. In case of a tenor voice, the manifestations are likely to be of the most violent character. Family, friends, business,—all the civic virtues,—are either totally obliterated or more or less obscured in the mind of the unfortunate victim. We see handsome and accomplished young men forsaking happy homes for the uncertainties of a public singer's career. Worthy young women, who have made good beginnings as reliable grocers, waiters and drygoods salesmen, as druggists or railway clerks, suddenly develop an insane yearning to embark in a profession in which they are almost certain to wind up as inferior opera-singers. Even excellent carpenters, bakers, and locksmiths, laboring under the pernicious spell, have been known to go astray, to the mutual detriment of mankind, in these days of practical progress and material expansion.

Surely there is no vanity like unto this voice-vanity! It is so easy to create a good deal of local stir with a hit of good, natural voice. Our relatives become so proud of us; our friends are so ready to applaud us, and all with so little real effort on our part; simply a few fine tones! Ah, the intoxication of it!

But our relatives are apt to modify their admiration of us, and thus still be some hope for the patient if they were might for the teacher—the voice culture specialist.

Now, there are many excellent voice teachers who are as likely to be injured by any imputation of this sort as a duck is liable to be hurt by water. But, alas! we all know there are far too many who, like a certain class of disreputable physicians, live by encouraging disease. The physician's calling is a noble calling,—in theory, perhaps, the noblest of all professions,—but when thus unworthily prostituted, it is a curse. The teacher's calling is a serious calling, and his responsibilities are often serious.

Let us state a case by way of example.

A young lady, beautiful of face, handsome of form, and possessed of a good voice, applies to a teacher for singing-lessons. The teacher knows that she is a refined young woman of excellent family, and that her father holds a prominent position with an assured income of perhaps \$10,000 a year. She is the only daughter, and before arrangements are completed with the teacher she informs him that she will only take lessons with the ultimate object of "going on the stage." No stage, no lessons!

She is evidently stage-struck (operative stage-struck), and the teacher knows that her qualifications will probably never carry her beyond the pale of light opera. If he can not persuade this young lady to learn something about music for her own pleasure and culture, it is not better for him, and for her, to see this one pupil, than to foster her emotional and misguided longing for the glamour of the footlights and the intoxicating increase of popular applause?

It may be objected that light opera has its justification, and that somebody must sing in operative productions of this class. But, if we must have light opera, certainly there is a sufficient supply of eligibles for that branch of the service. Are there any Cinderellas with good voices and the temper of the cruel stepmother—glad to escape from chores and drudgery; young women who have all to gain and nothing to lose? Ah, yes; but they have u'the money!

And yet it would pay a teacher ten times over to give an occasional pupil of that sort the necessary instruction and rely on the future for reimbursement. Such pupils rarely fail to repay the teacher at the first opportunity. There are singing teachers, no doubt, who, considering this entire argument altogether too utopian, would faintly ask, "If I am not to induce singers to go on the stage, what is to become of my business?" To these there can be but one answer: that they might be engaged in a better business.

The circle of pupils from among the well-to-do middle class that looks seriously on the study of music as a means of culture is rapidly increasing in this country. Of course, there are, and always will be, a great many people who consider music simply as a flashy accomplishment with which to "show off," but many a teacher will recall with a thrill of pride and pleasure the instances in which he has gradually convinced a pupil of the strength of the old Greek maxim, that it is far more desirable to be than to appear to be the best.

In some European countries they have long since learned to look upon an education as incomplete without a good knowledge of music, and boys and girls are taught very early in life to consider it one of their most important studies. This view of the subject is not without many and powerful adherents in the larger communities of the United States, in a number of which we already find the family string-quartet, for example, in a promising state of development.

The teacher of singing, too, has entered this field for his share in adding the beneficent influence—a field in which to "voice culture" pure and simple, is added the dignity and the power of a broader culture. How much better for the community, how much more inspiring and gratifying to the teacher, is this, than by truckling to personal vanity and stage-struck folly, to amuse in launching ill-advised youth on a pathway studded with moral pitfalls and bristling with bitter denials?

What becomes of the old operative circus singers—aye, and of the great majority of those who, for a brief season, lauded their voices and their talents in the dazzling solo roles of popular operetta? Do you know, kind-hearted reader, what becomes of them? Ask the old storm-beaten professionals to tell you the truth about the miserable creatures that haunt the stage entrances of the great theaters and open houses. Surely music was not intended to add to the miseries of existence!

To every teacher comes the day when his powers fail and younger men step forward to take his place.

These are the days of reflection and retrospection for the old teacher who has been laid on the shelf—"days when 'honor, love, obedience, troops of friends,' and the various comforts that are popularly supposed to gather round old age should be his. What a retrospect for one who has spent his life in judiciously encouraging young people to "go on the stage!" What a retrospect, as he sits in the evening twilight of his declining days, counting the wrecks that strew the bleak and dismal shore of operative failure—the wrecks for which he himself is directly accountable!

"Attempt the wonderful things to-day that you expect to do to-morrow." "I have done," not "I will," is the true motto.

CECILE CHAMINADE.

BY WARD STEPHENS.

[Some time ago Mr. Stephens promised to write for THE ETUDE about Chaminaide, the popular composer. Mr. Stephens has exceptional opportunities of informing himself, as will appear from the sketch which follows.—Ed.]

I FIRST met this now popular composer at an afternoon recital devoted to her compositions, as well as to those of Lalo. It was four years ago, and as I had never seen a photograph of this charming artist, my imagination naturally kept me busy painting all kinds of pictures of her. My knowledge of French at that time being very limited and her English about as good as my French, we carried on a conversation in German, but in a very low voice, I assure you. The French have no love for the Germans or their language.

I suppose Chaminaide might be called a brunette, although she is not very dark; her eyes are very large, round, and brown, with that absent-minded look in them so peculiar to artists; her hair is of a light brown color, which she wears short and curled; her under-lip is rather large and protruding, and her chin very short. She is of medium height and good build; her hands, however, are very delicate-looking things, and when she plays you wonder where the strength comes from. I have been told that Chaminaide is over forty years of age. She does not look it. She is not married, neither is she beautiful; but in conversation her face lights up with animation and a smile which grows very fascinating.

On this occasion Chaminaide was the attraction, and her playing, as well as her compositions, compelled the admiration of all present. I was invited to call and see her at her own home, which I did a few days later.

I boarded a train at the "Gare Saint Lazare," and in thirty minutes I arrived at Le Vesinet, a charming suburb of Paris, and about five minutes from Saint Germain. It is one of the prettiest and quietest spots in France.

A walk of about five minutes brought me to the Boulevard du Midi and face to face with a huge iron gate, and on it the number 39. I rang a bell, and in a few moments the gate was opened by a servant, who informed me that Mlle. Chaminaide was at home.

In looking through the iron gate I had caught a glimpse of a very pretty garden, and now that I was on the inside I felt shut in from the outside world, like one in hiding. A short walk of a few yards under well-shaded trees brought us to the house, which could not be seen before, owing to the foliage.

I just had time to cast one glance around the place when I was greeted with the genial face and warm handshake of Madame Chaminaide, the mother of the composer. Her hospitable greeting put me at ease at once, and in a very few moments Mlle. Chaminaide came into the room. We seated ourselves around a fire-place for a few minutes' conversation before dinner-hour, and, strange to say, did not talk music.

We were in the parlor. In one corner of the room were two pianos—an Erard grand and an upright; a few photographs, among them one of Tosti, were also in this corner. Chaminaide's compositions, neatly bound, were there in a little bookcase for ready use. Dinner was announced and I was ushered into a square room on the other side of the hall. The house reminded me of some of our old Southern plantation houses, with lots of room and a large place for the fresh air to get in.

The house was completely surrounded with gardens of flowers and vegetables, for Madame Chaminaide grew her own vegetables.

At the dinner-table we got to talking about music and musicians, and I found out that Chaminaide is no lover of Wagner's works. She informed me that she had composed when a child, and had some lessons with Godard a little later in life, but that she virtually taught herself. She has composed over four hundred things—songs, piano solos, duets, orchestral suites, ballets, etc., organ music—and, in fact, written for every instrument.

She was, at the time of my visit, under contract with Enoch, the publisher, to write no more things every year for a period of three or four years. This handicapped her to a considerable extent, and I could at once under-

stand how it was that some of her compositions should seem to lack inspiration.

For years she has devoted herself to composing and concertizing in France and England, and of late years she has become very popular in England. She is, in fact, the great favorite with Queen Victoria.

Chaminaide tells a very amusing story about the Queen's gift to her. She had played at the Queen's palace during the Jubilee celebration, and a short time after that the carriage of the English Ambassador at Paris drove up in front of her house at Le Vesinet, and two men in gorgeous livery alighted carrying with them a large parcel. Chaminaide was frightened on seeing the men in her house with such an ominous-looking package completely covered with seals, and when she was told that the Queen had sent it she almost fainted. After breaking open the seals and unfolding many layers of paper, she found a photograph of the Queen, with the autograph of Her Majesty.

Chaminaide has since then frequently played before the Queen, and when she plays in Queen's Hall, London, which seats about two thousand people, many are turned away at the door.

In Paris she gives her recitals in a much smaller place, and they are generally preceded by a lecture or an



CECILE CHAMINAIDE.

analysis of the compositions on the program, usually by some prominent musical critic. These recitals are intensely interesting; new compositions are introduced in this way, and, again, one has an opportunity of hearing some of the best singers in Paris. I might say right here that Chaminaide considers Pol Plançon the finest artist she has ever heard.

After dinner was over we adjourned to the parlor, and Chaminaide brought out a lot of music for two pianos, and for about two hours we had a good time of it, playing duos, solos, and reading songs.

In a few weeks I was agreeably surprised by receiving another cordial invitation to dinner, and I went. This time the wife of Moritz Moszkowski, the sister, who was Chaminaide took me upstairs to her workshop, a very attractive vegetable garden. How quiet the place was!

"Yes," said Chaminaide, "here I can work undisturbed. I never can do any satisfactory work in the noisy city."

Around the room hung large wreaths, which had been presented to her by various musical societies from all over Europe.

"This was presented to me in Marseilles," she said, "where I conducted my ballet-music suite. I am very

proud of it. I do my best work at night. I can think better and I have more ideas. I love orchestration, and were it not for my concert work I could be found always with my book on orchestration (Berlioz)."

"Do you teach it?" I ventured to ask.

"No," she replied; "but if you will study it with me it would give me great pleasure to teach it."

"Do you contemplate going to America?" I asked.

"Yes, some day. I have already been approached by several managers, but Mr. Enoch, who looks after all of my affairs here, has arranged for nothing definite as yet. I should like to see America, and I have received many letters from musical societies and clubs which have honored me by naming them after me, assuring me of a warm welcome when I do visit your country."

"Do you like England?"

"No. I am always glad to get back to Paris."

"Do you like the English language?"

"It is not so bad as the German language, and it is painful for me to hear my songs in English. They should only be sung in French."

Some time after this visit I wrote to Mlle. Chaminaide, asking her if I might bring to Le Vesinet a few friends of mine—American musicians—who would like to have the honor of her acquaintance.

Our party was composed of Ethelbert Nevin, Charles Galloway, Ronald Grant, Mr. Rogers (a baritone), and myself. Needless to say, we had a glorious time. Chaminaide played, Nevin played and sang, Rogers sang, and I played with Chaminaide her "Concertstück." Autograph albums were produced and lovely things written in them. Chaminaide's hospitality, modesty, and genius left a deep impression upon all present.

One day I met Fred Schwab, the well-known manager, on the street in Paris. He asked for an introduction to Chaminaide, with a view to arranging for an American tour. We all met in Mr. Enoch's office, and it was eventually understood that Chaminaide would make a tour of the United States in 1909, and I was engaged to play the two-piano works with her. The war made Mr. Schwab afraid to go on with the original plan, and it was finally abandoned. She may come next season—perhaps in January—for a short tour.

Chaminaide is not a great pianist, like Carrolo, Eschpoff, Clara Schumann, Bloomfield Zelsler, or Au der Ohe, but she plays her own compositions as no one else could play them, and when she plays the accompaniments to her songs it is a double treat to hear them. In Paris she is called "Sainte Cecile."

I have often heard Augustus Holmès's works compared with those of Chaminaide. In truth, they are not to be compared at all; they are very different, and, while the compositions of both are interesting, Chaminaide's are the more so of the two.

I spent one summer in Switzerland—in Lucerne—and while there I wrote to Chaminaide, asking her if I could bring her some of the expenses would bring her to Lucerne to play a concert with me. She replied that she would gladly give her services gratis, but if I would pay her traveling expenses. This shows a high-hearted woman, and as I got to know Mlle. Chaminaide better I found her to be one of the loveliest characters I have ever met. She is frank in her manner and thoroughly in earnest with her work. She has no bitter words for anybody. She says that Wagner's music is not singable, and she does not appeal to her. She thinks Massenet a very great man musically, and for about two hours we had a good time of it, playing duos, solos, and reading songs.

In a few weeks I was agreeably surprised by receiving another cordial invitation to dinner, and I went. This time the wife of Moritz Moszkowski, the sister, who was Chaminaide took me upstairs to her workshop, a very attractive vegetable garden. How quiet the place was!

"Yes," said Chaminaide, "here I can work undisturbed. I never can do any satisfactory work in the noisy city."

Around the room hung large wreaths, which had been presented to her by various musical societies from all over Europe.

"This was presented to me in Marseilles," she said, "where I conducted my ballet-music suite. I am very

proud of it. I do my best work at night. I can think better and I have more ideas. I love orchestration, and were it not for my concert work I could be found always with my book on orchestration (Berlioz)."

RAG-TIME MUSIC.

BY C. CROZAT CONVERRE, LL.D.

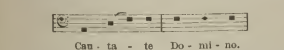


RAG-TIME music has a respectable genesis; an old, venerable one, indeed. We need not go farther back than to the music of the god-like Beethoven to find examples of rag-time music; though formerly known under more respectable technical names,—"that of syncopation. So rag-time music is, simply, syncopated rhythm made into a desperate literalness; a rhythm madened into the present public fondness for it. Because of the present public fondness for it, just so far as its rhythmic movement—not its melodic, or harmonic—is popular, is happy in its putting of a fine point on it. "Ah!" he knowingly exclaims, "music altogether is nothing unless rub-a-dub, rhythmic; rag-time, in a word."

Here is another notational illustration of the early genesis and perennial usefulness of rag-time music, from the great tone-master, Haydn. It is a section of one of his variations on the Austrian National Hymn, which he composed. It constitutes that step—from a sublime hymn to the ridiculous tonal halt—which the cyclic critic loves to roll under his tongue:

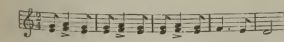


From this grand Austrian Hymn, let us turn to one of the sanctified Gregorian tones, which opens with a favorite rag-time phrase, thus:



This Gregorian notational excerpt shows that, even in church music, the people of all countries and times demand that tonal variety of which the great classic authority on the fugue, Anton Reicha, says, "Variety is the very soul of music; and is, with respect to that art, what proportions are to the mathematics." And this is Gregorian rag-time.

The following selections from the wild music of the wild Fantees show that rag-time is not a creation of musical culture, but an adoption of a very old, very wild, yet very human rhythmic form:



This Fantee dirge-music is especially interesting for its illustration of the funeral use of rag-time by the Fantees, in marked contrast to its modern, mirthful use.

Numerables are the rag-time instances in the fugues and other compositions of Beethoven's distinguished teacher, Albrechtsberger, who says, practically, in them, "No rag-time, no fugue." Numerables are they, too, in the fugues and other works of all the composers since the morning stars were created and sang together. They are born of that soul of music, variety; they are an integral part of total mathematics, the essence of human song. Call them "coon-time," "rag-time," "syncopated time, or what-not time; they unquestionably meet the musical exigencies of man's present mundane environment.

If you were to ask me if rag-time will obviate among glorified souls when time is no more, I, naturally, would hesitate as to uttering an opinion, to be taken as

THE ETUDE

HOW DRUGGERY CAN BE LIGHTENED.

BY AIMEE M. WOOD.

By the organization of a "club," which meets one evening weekly for the discussion of questions bearing upon music life and study, a young and energetic pianist greatly increased and stimulated the interest of a number of pupils belonging to her own class and to that of a vocal teacher, who has joined with her in the enterprise. The system pursued required from each pupil the preparation of a brief essay expressing clearly, and in as condensed a form as possible, her own views regarding the subject chosen for the evening. In this manner not only are the thinking faculties aroused, quickened, and concentrated through direct expression, but subjects are presented for contemplation and analysis, which might not otherwise awaken more than a passing thought.

The topic, "Work as Drudgery," recently brought to light the fact that only one out of the number of students regarded work as anything less than actual drudgery,—that is, the words were considered synonymous,—and under this heading were raised all sorts of practical, technical exercises, practice with the metronome, and memorizing. Strange as it may seem, the pupil in question from the very beginning of her study had manifested no particular aptitude; on the contrary, she is a slow but earnest plodder, possessing, however, a great love for music in general, and as a piano student, for her instrument in particular. Her work is always better acquired with greater facility, and she is looked upon by her teacher as a most promising pupil, as, in fact, already a success. And the secret of this was brought to light through the one page of her briefly-worded but comprehensive essay. Drudgery, so called, held no place in her vocabulary.

She was in love even with the mechanical routine of her daily practice. This young girl, either consciously or unconsciously, discerned and infused into her chosen line of work that quality which was substantially the motor power animating every "genius" or great light the world has known, which lies back of "talent," defined by Webster as "skill in accomplishing," and which is simply the spirit of enthusiasm.

Energy and aspiration were awakened through the hearing of this essay in one member of the class, a student possessed of unusual talent, although an acknowledged drone.

"I can not conceive," she remarked, later, to the plodder, "how it is possible that you find, as you may, actual pleasure in the practice of scales and exercises. To me such practice is more than work; it is downright drudgery. I do only as much as seems absolutely necessary."

"I think it is much in the way one looks upon it," the young girl replied, "and also in the way it is done, and in the time selected for it,—which should be an hour or more in the morning, if possible. The liking for any one thing can be cultivated. Make up your mind you will like it, and don't give up, and you will soon find it not so hard. I am sure I am right."

"I believe all this is the trouble with most of us who consider practice a burden is sheer idleness," said the awakened pupil, adding, with a determination which augured well for future results, "I, for one, mean to try your rules! Since it is certain that technical work must always form a principal feature of music study, every help toward overcoming the monotony of it should be welcomed, and at least given a thorough trial; but I had never before thought of it in any light than that of an unpleasant, yet necessary routine!"

An unpleasant, but necessary routine! If this be the attitude taken by either teachers or pupils toward a portion of music study recognized as indispensable to the performer throughout his career, the results will become manifest, inevitably, in a harvest of weariness and discouragement. Success is incompatible with a pessimistic attitude toward any portion of one's work. When the seeds sown with the child's first lessons are of courage and animation and interest for every detail of the daily practice, a healthy growth, encouraging both the music of his day.

to the pupil and to others, will be the outcome, and there will be fewer weeds of indolence, listlessness, and impatience cropping up to hinder or prevent progress. Activity is a law of nature, and is a sign of a normal individuality, and thus no truer happiness may be found than that realized through work and the consciousness of progress; the daily unfolding of new powers, a constant perception of still greater possibilities. The beginner and the advanced student, even the "arrived" artist, stand upon equal ground here; since to progress there is no end, and the satisfaction found in daily achievement, whether it be the conquering of a hard or a simple exercise, thus clearing the way for one of higher grade, the memorizing of the "first piece," or of some most difficult composition—this satisfaction gained through attainment may be experienced and enjoyed alike by all.

Progress is free, and to glean its fruits and benefits remains a mere matter of choice with the individual; but one must be inspired with love for every detail of the essential means and with an enthusiasm which would render such details far from distasteful, because recognized as necessary steps to the end to be attained. The moment one's work degenerates into drudgery, interest and enthusiasm take to themselves wings, while progress, with all its attendant joy, satisfaction, and encouragement, becomes impossible.

The essay of the pupil referred to above no doubt presented this subject to her student comrades in level light, and since her theory was well attested and borne out by results in her own individual music life, the ideas could not have been other than impressive. We append, with her permission, the following extracts from her article:

"Drudgery" may be called work that is done rather from the head than from the heart, and I think may be wholly abolished or overcome simply by putting more enthusiasm into the labor to be performed. . . . I believe there is no such thing as drudgery to the one who loves his work. "Love begets love," and to cultivate a love for the most trying and difficult tasks will transform these very difficulties into pleasant opportunities for achievement and daily progress. . . . A great pianist was once asked if the mechanical part of his work, which occupied several hours of each day, was not disagreeable to him, and this world-renowned artist, who possesses the power to move vast audiences to the height of enthusiasm, answered, heartily, "Not in the least! I do not allow it to take that attitude toward me!"

PERSONALITY AND PIANO TEACHING.

BY FLORENCE M. KING.

THERE is (or was) a distinguished teacher of boys in New York City whose method of instruction was all his own. He would first find, as he said, each boy's "center of gravity," and then proceed to educate him from that standpoint. And, after all, is not that the ideal teaching? The art itself is heaven-sent, for teachers are born and not made, and the ideal teacher should possess the sixth sense—self-effacement.

Applied to the art of piano-playing, we have seen, too often, in our country the glaring absurdity of performers who are lauded not so much for their own merits of interpretation or touch of the divine fire as that they have been the pupils of the great Somebody-or-other!

Sift the matter down and, nine cases out of ten, there have been no more lessons than you can count upon the fingers of one hand.

It is unfair to say that the great exponents of piano music neither are nor can be excellent instructors. The contrary has been proved by examples. Still, it must be admitted that the temptation is great for such a teacher to impress his own personality upon the pupil rather than by the long, slow, patient process to bring out the pupil's own individuality. We are much more apt in that case to have the rank and file marked by the Robinson or Paderewski hall-mark rather than by

a diversity of excellence in accord with the number of students. They are like the marionette-like members of a particular school of elocution who betray their identity by every trick of gesture and modulation of voice; not the highest attainment of art, all told; very much like rows of identical Queen Anne houses built upon speculation to rent and to sell, but certainly a fault for the tired eye, which roves over the dull monotony, wild with a desire to see one *extra* window, to behold one variation from the job-lot plan! Oh, for a cornice askew or an unexpected door!

List was a great maestro; but why a Greek chorus of List lay figures to be ushered in like the ballet in a spectacular play or a travesty upon the passing show?

Nature is wonderfully chary of her patterns. She does not do work in duplicate. Why, then, in the name of common sense, should we render human nature abnormal by trying to force it all upon one unbending mold? Much that is fair, but fragile, gets worsted in the encounter, and comes out a broken vase at best.

Why should the charming interpreter of the Schumann lyrics and the Mendelssohn "Songs Without Words," who has a gift apart for the chimney corner, be crucified upon the rack of octave-mad Hungarian rhapsodies and whirling spinning-songs? They must ever elude her grasp.

On the other hand, the inspiration and applause of a vast audience, necessary to the player of bravura music, would all be lost in the quieter walks of musical life. We would always seem to consider music as successful only in the glare of the footlights, with the great sea of human faces beyond in the spectacular boxes, in the applauding pit, and the echoing galleries.

We act very much as if its efficacy were to be reckoned by the ticket-office receipts, and its success by the glaring head-lines in the morning papers.

As a matter of fact, the music of quiet life has its full artistic value and compensations—the relief for overcharged spirits, the comfort to the restless Sane, and the joy of homes that must ever be countless.

Teach the hirlings to use their wings, oh, wise teacher, and whether, like the eagle, they soar up beyond your vision into the blue sky and become part of the vast universe of silver stars, or whether they gently flit from bough to bough in the green, leafy trees, a rest for the tired eyes and the aching heart, you will not have lived in vain. They are perfect of their kind.

The egotism of pupils is the bane of the life of every self-respecting teacher. Technic must ever come first as a foundation of solid masonry.

As Rosenthal has put it, "The piano is a thing of wood and iron, not easily made sensitive to the sympathetic touch; therefore," he continues, "I would say, firstly, technic; secondly, technic; lastly, technic!"

There is nothing I hold so valuable a factor in artistic piano-playing as a much-pruned and well-directed egotism.

As teachers, we are too apt to wish to shine in the reflected glory of our pupils' achievements. We are too apt to appropriate their laurels as a halo around our own inflated heads.

We care not so much for the unidentified meed of praise—"Ah, what divine art!"—as for the statistic compliment, "Oh, yes; a pupil of the— Conservatory"; or, "Evidently a student of—s!"

Natural enough, too, in this cold, cold world, for music teachers who may not choose and reject their pupils according to some standard of excellence of their own. Unpromising pupils are plentiful as blackberries in a good season, and it is only morally to wish to make the best advertisement we can out of the only too few who are really gifted.

Of course, you will say it is a matter of bread and butter, this judicious advertising; that the man is on a sore road to starvation who hides his musical light under a bushel. The present writer is not arguing the matter from the dollar-and-cents standard, and yet she can not but think that, in the long run, the staying power of the absolutely genuine teacher will outlive the flimsy puffs of the vast majority of superficial musical fakirs.

COMMENT ON THE PROGRAM OF THE NEXT M. T. N. A. MEETING.

Nº 2777

Edited by
Ferdinand Dewey.

THE Twenty-first Annual Convention of the Music Teachers' National Association, to be held in Cincinnati during the third week in June, deserves the largest attendance ever had at such a gathering, because of the scope and magnitude of the undertaking.

The hearty support of the citizens of Cincinnati has made it possible for the officers of the Association to assure visiting members that the program will be presented in their entirety, or with but slight changes.

The departmental sessions, in charge of teachers of large experience, should prove of great value to all teachers of the different branches of the art. These sessions will be conducted very much on the order of round-table discussions. Some musician of ability will be invited to open the discussion of a topic by reading a brief paper on the subject assigned, or by a short address, and then the matter will be open for general discussion by the members in three-minute speeches.

The concert programs speak for themselves. Never before in the history of the Music Teachers' National Association has the American composer been placed before his fellow-musicians in such an advantageous position.

Usually but very few American works are performed at the National meetings, but on this occasion the American composer will reign supreme. There are those who think it unwise, and not for the best interest of art, to give concerts of American compositions alone, with a considerable show of justice, hold that the American composer and American music will never attain their rightful position in the musical world until they are measured by the same standard and weighed in the same balance by which their European colleagues are judged. This is an undeniably true; and, were these concerts intended primarily for the usual concert audience, we would entirely agree with the objection offered; but as these concerts are to be given especially for and to the better class of musicians of our land, we can not see the force of the objection. Many of the best of our musicians are totally unaware of the quality and quantity of works written by resident Americans during the last decade, and the concert programs of the coming meeting will afford an opportunity to hear some of the best works. The Program Committee has but one regret in the matter, and that is the fact that the number of concerts does not permit the performance of many meritorious works which really deserve this recognition. There was room for but so many numbers, and others will have to wait until another time, much to our regret.

Those works are not on the program should give the Association as hearty a support in this effort for the recognition of American art as though they were represented. Let every one come prepared to enjoy the feast of music, good fellowship, and reason, forgetting personal preferences for this or that thing, and encourage the present and incoming officers by their presence and manifestation of good-will, and the meeting of '99 will go down in the history of the Association as one of the best of its life.

One of the best things a musician can do for his art is to bring before the people the position that music should occupy in the general scheme of education. Music stands as the representative of the ethereal life in general. The world at large often gives the term "education" the meaning of simply a collection of facts and theories, to the neglect of the ethereal sense.

But when we exploit the real place of music in the scheme of education, we are opening the way for all that goes to make up a higher and better ethereal life, which is part and parcel of that higher culture that all truly educated men and women view as the worthy ideal of the race.

It is toward this ideal that the American teacher who is in love with his work is constantly striving, and toward which he should carry his pupils.

ALCAZAR. INTERMEZZO.

Leonard Gautier.

Moderato.

At the part beginning at A) and ending at the double bar, give the sustained notes a firm touch and hold the full value.

Copyright, 1899, by Theo. Presser & Co.

a tempo
stacc.
p

cresc.
dim. o rall.
Fine

pesante
b)
c)

- b) The pedal must be raised when the chord is played, and pressed down directly after.
c) The grace note G should be played with the A Flat below, exactly on the beat; the F in the upper voice to follow quickly.

cresc.
rit.

mf
a tempo
d)
il canto marcato

cresc.
dim.

pesante

cresc.
rit.
D.C.

- At d), the grace note should precede the beat quickly. In each case, similar places are to be treated alike.

THE TWO LARKS. LES DEUX ALOUETTES.

Revised and fingered by Constantin v. Sternberg.

TH. LESCHETIZKY.

Allegretto con molto moto.

The first system of the musical score for 'The Two Larks' consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/8. The music features rapid sixteenth-note passages and arpeggios. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano) and *cresc.* (crescendo). A section marked 'A' is indicated by a bracket. The system ends with a double bar line.

* The composer seems to have been inspired to this piece rather by the flight of the larks, than by their song; the light, rocking motion, as they wing and swing themselves in the air; should be borne in mind while executing the arpeggios.

A The indicated subdivisions are recommended for preliminary practice; later on, as mechanical certainty allows a freer treatment, they will oblige themselves.

Copyright 1896 by Theo. Presser. 4

The second system of the musical score continues the piece. It features similar rapid passages and arpeggios. Dynamics include *pp* (pianissimo), *pp*, *cresc.*, *dim.*, *p*, *con dolore.*, *pp*, *cresc. e stringendo.*, *f*, *dim.*, *p*, and *agitato.*. A section marked 'B' is indicated by a bracket. A section marked 'C' is indicated by a bracket. The system ends with a double bar line.

B Here, where the effect of the pedal should not be lost, it ought to be taken and released in frequent alternation.

C The first note of the melody is supposed to last four eighths, during which the downward arpeggio with the most lightness takes place.

This page of a musical score is for a piano and string quartet. It contains six systems of music, each with a piano part (treble and bass staves) and a string quartet part (four staves). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is marked with various dynamics and performance instructions:

- System 1:** Piano part begins with a *cresc.* marking. The string quartet part has a *cresc.* marking.
- System 2:** Piano part features a *velocissimo.* section with a *pp* dynamic, followed by a *con senerezza.* section. The string quartet part has a *pp* dynamic.
- System 3:** Piano part includes a *volante.* section and a *senza rit.* section. The string quartet part has a *senza rit.* section.
- System 4:** Piano part features a *compro.* section and a *velocissimo.* section. The string quartet part has a *velocissimo.* section.
- System 5:** Piano part includes a *cresc e string.* section. The string quartet part has a *cresc e string.* section.

The score is written in a complex, highly technical style, with many sixteenth and thirty-second notes, and various articulations and phrasing marks.

This page of musical notation is a single system from a larger score, featuring five systems of staves. The notation is complex, with many beamed sixteenth and thirty-second notes, indicating a fast tempo. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), *p rit.* (piano ritardando), *pp* (pianissimo), *pp a tempo.*, *f* (forte), *p* (piano), *f* (forte), *p* (piano), *pp* (pianissimo), and *pp a tempo.*. There are also markings for *al canto ben marc.* and *piu agitato.*. The notation includes various musical symbols such as slurs, ties, and repeat signs. The page is numbered 7 in the top right corner.

SPANISH DANCE N^o 2

M. MOSZKOWSKI, Op. 12, No. 2.

SECONDO.

Moderato.

p *simile.*

Fine.

SPANISH DANCE N^o 2

M. MOSZKOWSKI, Op. 12, No. 2.

PRIMO.

Moderato.

p con sentimento.

marcato un poco.

p con sentimento.

Fine.

SECONDO.

f gajo.

con fuoco.

D.C.

PRIMO.

un poco animato.

f gajo.

con fuoco.

D.C. p

WITH THE CARAVAN.

Richard Ferber.

Allegretto. M.M. $\text{♩} = 126$

This page contains five systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a piano (*p*) dynamic and a *sempre staccato* instruction. The first system includes fingerings (1, 2, 3, 4) and a *f* dynamic marking. The second system features a *f* dynamic and a *sempre staccato* instruction. The third system includes a *pp* dynamic and a *sempre staccato* instruction. The fourth system includes a *poco a poco dim.* instruction and a *pppp* dynamic marking. The piece concludes with a final *pppp* marking.

IN THE GREEN MEADOW.

13

AUF GRÜNER AU.

Allegro. M.M. ♩ = 80

GUSTAV MERKEL, Op. 82, No. 1

This page of musical notation is for a piano piece, likely a short study or exercise. It is written for a single instrument, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The piece consists of 14 measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano), 'dim.' (diminuendo), and 'ff' (fortissimo). The piece is in 3/8 time and consists of 14 measures.

2800

A page of musical notation for a piano piece, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *f*, *dim.*, *p*, *ff*, and *cresc.*, along with articulation marks like accents and slurs. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5. The piece appears to be in a minor key, with a key signature of one flat. The tempo is not explicitly marked, but the notation suggests a moderate to fast pace. The page is numbered 143 in the top right corner.

They Kissed, I Saw Them Do It.

C. B. Hawley.

Allegro.

Be-neath a sha - dy

tree they sat, He held her hand, she held his hat,

I held my breath and lay right flat They kiss'd! I saw them

Copyright 1899 by Theo. Presser 2

do it.

He held that kiss - ing was no crime,

She held her head up ev - 'ry time, I held my peace and

wrote this rhyme, And they thought no one knew it.

THE FLIGHT OF AGES.

Words by
FREDERIC E. WEATHERLY.

FREDERICK BEVAN.

Andante.

p

I heard a song, a ten-der
I have a rose, a white, white

mf

song, 'Twas sung for me a-lone, In the hush of a gold-én
rose, 'Twas giv'n me long a-go, When the song had fall'n to

cresc.

twi-light, When all the world was gone; And as long as my heart is
si-lence, And the stars were dim and low; It lies in an old book

cresc.

beat-ing, As long as my eyes have tears, I shall hear the ech-oes
fa-ded, Be-tween the pa-ges white, But the a-ges can-not

rall.

ring-ing From out the gold-en years.
dim the dream It brought to me that night.

colla voce *p* *pp*

Piu animato.

I have a love, the love of years, Bright as the pur-est star, As

ra-diant, sweet and won-der-ful, As hope-less and as far,

I have a love, the star of years Its light a-lone I see, And

accel. I must wor-ship, hope, and love, *rit.* How - ev - er far it be.

Maestoso. It is the love that speaks to me In that sweet

song of old, *accel. cresc.* It is the dream of gold - en

years, These pet - als white en - fold; And ev - 'ry

star may fall from heav'n, And ev - 'ry rose de - cay,

ff stentando But the a - ges can - not change my love, *rit.* Or take my

ad lib. dream, Or take my dream a - way.

SLUMBER SONG.
WIEGENLIED.Revised and fingered by
C. von Sternberg.

EDOUARD ROECKEL.

Andante.

a) A mere glance at the physiognomy of this simple, but pretty little piece shows the necessity of a very clinging touch, which in the right hand must be combined with a gentle but steady pressure.

b) These notes are only an addition to the accompaniment, and must not interfere with the melody tone held by the 5th finger.

c) This 4th finger is recommended to those who can stretch an octave with that finger; this applies, of course, to all repetitions of this suggestion.

d) Though only a quarter-note, it is supposed to last through the whole measure, held by the Pedal; the following eighth-notes must not outdo it in strength.

e) Same as d)

f) Small hands may play the 8 of the left hand with the right.

g) Hold these notes well!

h) This sliding of the 3rd finger furnishes the only possibility of executing the four melody notes connectedly.

Tempo I.

The musical score for 'Tempo I.' is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo I.' and the dynamics range from *pp* (pianissimo) to *p* (piano). The score includes various musical notations such as *ten.* (tenuto), *legatissimo*, *i)* (fingerings), *espress.* (espressivo), *k)* (fingerings), *rit.* (ritardando), *sempre*, *perendosi*, and *dim.* (diminuendo). The score is divided into several measures, with some measures containing multiple notes and rests.

i) As most hands cannot hold all the notes of these wide-stretched chords, it ought to be remembered that the pedal is not needed for those notes which the fingers can hold, but just for those which they can not hold.

2758 2

k) Be very careful that the dotted half-notes are heard with this *A* of the melody.

RHYTHM, AND ITS RELATION TO MUSIC.

BY PERCY GOETSCHINS, MUS. DOC.

I.
DEFINITIONS.

Of the three essential elements of musical composition—rhythm, melody, and harmony—that of *rhythm* obviously underlies the others, and ranks, therefore, first in the order of evolution; without rhythm there can be no intelligible melody, and without melody no harmonic utterance is possible, no music conceivable. This reveals the necessity of early and thorough apprehension by music students of the leading principles of rhythm, and emphasizes one of the duties of the teacher—that of imparting the requisite information, to this end.

The deplorable general uncertainty of conception and confusion of definition and exposition in the domain of rhythm (touching upon ably, but too briefly, by Dr. Hazzetti in *THE ETUDE* for December, 1898) appears to me as incomprehensible as it is inexcusable; for, with the exercise of a very little exact thought, the conditions of rhythm in music will be found simple enough for the grasp of the youngest beginner of musical study.

The term *rhythm* is applied collectively, in music, to the mechanical substratum—the chambers, so to speak, where the motive power is generated and controlled, and whence, therefore, the very life and movement of the musical concept is drawn. But, in reality, rhythm is only one of four elements, which are involved equally in the exposition of the principle of motion—namely, time, meter, rhythm, and tempo.

Time is a section of eternity. In common usage, it is a synonym of duration, and represents, in its application to music, the number of minutes or seconds which must elapse in the expression of the series of tones which the musical sentence comprises.

Meter is a synonym of measure, and concerns, of course, the measurement or division of this span of time into equal, absolutely equal and regular, units of duration. It is true, there is (though there need not be) a chance of misconception in the use of this word; for it may be expected to signify a sum of units, as in the terms quart-measure, or yard-measure, and, in the musical terms, measure and short or long meter. Still, our terminology is sufficiently exact about these distinctions, and it is easy enough to limit the word "measure" properly to the idea of a quantity or sum of time-units (beats)—i. e., a larger unit of division. The function of meter is to measure; whereas, the factor known as *tempo* is a norm of quantity.

Rhythm, derived from Greek *rhymos*, signifies order or arrangement; it is even used, by early Greek writers, with reference to the disposition or arrangement of the furniture of a room. In music it concerns the grouping or arrangement of tones (or time-units) with respect to their distinctions of weight or length—that is to say, the moment the "absolutely equal and regular" metric unit becomes varied and differentiated, the condition of rhythm emerges out of meter.

Tempo is an Italian word, of which the English equivalent is movement, or rate of speed.

These four divisions of the rhythmic element are in so far interdependent, as they constitute four successive phases of progressive artistic development. Without time there could be no meter, for time is the (abstract) quantity or object to be measured. Without meter the distinctions of rhythm would be impossible, because rhythm involves differentiation, consequently comparison, and comparison demands a standard—in this case, that of measurement. Without rhythmic vitalization of the metric principle, the distinctions of tempo are intelligible and insignificant.

In the use, and particularly in the qualification, of these four or five musical terms, it is necessary to guard most strictly the essential distinction of each, for here that any uncertainty of their true origin and meaning will betray itself most clearly, and propagate confusion among pupils.

Time is a quantity, but, being abstract, it is scarcely consistent, in music, to qualify it at all. It is not con-

THE ETUDE

sistent, though sanctioned by long usage, to speak of "1" time, or of "duple" time, or even "rapid" time; for, as will be seen, these attributes qualify other divisions of the rhythmic element. The confounding of time with *tempo* will be touched upon below.

Meter, likewise, can not justly be qualified in music; it represents a process, and music concerns itself only with the results, not with the mechanical details of the process; hence, "long" or "short" meter, "quick" meter, "lambic" meter, and so forth, are, strictly speaking, anomalies. The acceptance of the term "metric foot" in prosody is no valid authority for its adoption in music; the terminology of different arts for parallel ideas may vary without fault when influenced by diversity of art-material. On the contrary, measure being a more definite, concrete division of time, admits of qualification by dimension; it is proper to speak of a large or small measure, of simple or primary measure, and compound or divisible measure. The so-called time-signature should be called the measure signature, as it indicates not the time so totally, but the character of the broader divisions of time which contribute to the definition of the fundamental rhythmic arrangement. Hence, we should say " $\frac{3}{4}$ " measure, " $\frac{4}{4}$ " measure, etc. The terms slow or quick or flowing measure are only excusable in poetic allusions, where—by license—measure is employed as a synonym of movement.

The qualifications of rhythm, as the most vital of the phases under consideration, are so manifold that they must be treated separately at length in a second section of this article.

Tempo can only be qualified by adjectives of movement; thus, we can say quick or slow tempo, perhaps even stately, spirited, graceful tempo, etc., for which rates of motion the Italian terms *adagio*, *allegro*, *presto*, with their intermediate qualifications, are used. Certain inaccuracies in this respect have been engendered by the supposed coincidence of meaning between the words time and tempo. It is true that *tempo* is derived from Latin *tempus*, time; but its application implies the attitude of the individual toward the abstract principle of time. In point of fact, time does not move; it is popularly designated the passage of time is, in reality, the progress of the individual through the realm of time; this progress is regulated by the conception of the individual, who qualifies it, accordingly, as fast or slow tempo, or rate of motion.

[*THE ETUDE* for July will contain a further discussion of the subject of Rhythm by Dr. Goetschins.]

A CHARACTERISTIC AMERICAN INSTITUTION.

BY CHARLES W. LANDON.

ABOUT the middle of this century Dr. Lowell Mason began a series of "musical conventions." These lasted from a few days to a few weeks. The revival of the country singing-school was an immediate result, and, more remotely, was the introduction of sight-singing in the public schools. The eminent teachers associated with Dr. Mason were solicited to give private lessons, and out of this grew the now famous "summer music school."

The best musicians have been obliged to study hard for half a life-time to bring themselves up to the best that there is in them. What folly, then, for a young teacher to expect to "learn it all" in a course of only two to six weeks at some summer school!

But let us look at the case as it is, and not as it seems. First of all, our inexperienced teacher has already been studying music for some years. The native talent, the ambition, and desire are there, and with this some experience as a teacher, whatever that may be. Here, certainly, is a foundation to build upon. We have all seen workmen digging and laying the wall for the foundations of a house; then came the house was before we realized what we were doing. Every experienced teacher knows of cases where some faithful teacher had given a pupil a solid foundational training. For some cause the pupil has changed teachers, and fallen in to the

hands of a teacher who gave a few shabby pieces; and to! "What marvelous advancement the pupil made upon getting a new teacher!"

As a people we are always looking for quick results. Our churches vote to change from a quartet to a chorus choir, and the congregation and generally the church officials expect a fine chorus to appear in the choir-loft the next Sunday, singing as effectively as some celebrated choir, not thinking that a chorus choir is a plant of slow growth. But suppose that some good leader has trained the voices so that they blend smoothly, that he has made them skilful readers, and that each singer sings correctly and in good time, with good voice quality; then along comes a celebrated drill-master, and in a few rehearsals teaches them the expression of the pieces that they have already learned. Behold! "Why, that musician has made that choir sing better in two or three rehearsals than our regular leader has in a year's work," say our good church people.

If the regular leader were more expert in sight-reading and mechanical drilling than in effective expression, then the choir learned much of value when they took a few lessons of the celebrated drill-master. This, in a measure, illustrates the summer-school idea.

But there is another feature that is peculiarly American. We have a few celebrated teachers who have had an extended experience in instructing ambitious young teachers, who have left their classes for a few weeks or months to study. The intelligent questions that these young teachers have asked, the experiences they have related of special cases in pupils, the need of advice regarding what to do, have given the great teachers an insight into the special needs of young and inexperienced teachers who have not been able to prepare themselves as thoroughly as they should—young teachers who know more about playing than teaching. Thus the "summer school" teachers have succeeded in condensing a great mass of knowledge of exactly the help and information that inexperienced teachers most need. Furthermore, the American mind is elastic; it is not bound down to moss-grown traditions; it dares to think and speak its own thoughts. It can take in a mass of fundamental principles and then, at its leisure, work them out to practical results.

There are two classes of teachers who need to consider the summer-school question: Those who have a secret fear that their pupils and patrons will think less of them if they go off for a few weeks of study now and then, forgetting or not knowing that they all will take interest in the fact that their teacher is progressive, and is giving them the best new ideas in music teaching.

The other class I once belonged to, and that honestly. I did not believe that a few weeks' study would do what it ordinarily took years to accomplish. This doubt has already been answered in the foregoing. But to this may be added: It is not pretended that four weeks of summer study will do what four full years of hard work will accomplish. What is claimed is: The student comes to the summer school full of experience wherein he needs help. He does not know how to get his pupils to do the finer things of touch and expression that he wishes them to do. He is not quite clear on a thousand and one things; has quantities of half-formed ideas, needs, and wants to know more about the pedagogues of the best forms of teaching; wishes to become skilled in some celebrated method—for instance, the Mason system of technic; he wants to get out of the narrow ways that he knows he has fallen into, because of this limited musical opportunities in his country town; wants to hear the experiences of fellow-teachers, and to get a fund of new and fresh ideas. This and more the best summer schools will give him. Then he will go to his next year's work with new and added confidence. He will find his pupils interested in their music study, even practicing technic with interest. His pupils will come to him with perfect lessons, instead of vagueness as usual. Parents will note the rapid improvement in their children's music and will talk of it to friends, and classes will grow and pupils will continue to study music longer; through these things the teacher will have more and more of the better class of pupils, for it is the good players among his pupils that bring him the best patronage.

AMERICAN STUDENTS ABROAD.

BY ALEXANDER M'ARTHUR.

UNLESS an American student has enough money to beat him for at least three years of study abroad, he had best remain at home, for in most of the large cities of the United States the best teaching is quite equal to that of Europe, and students who can ill afford the expense of study abroad should remain at home and save themselves much misery. Study abroad cannot be done cheaply, and by the time a young student is fed, clothed, and lodged, his lessons, music and concert tickets paid for, and the expense of travel added, it will be found that such a thing as studying abroad cheaply is a chimera. It simply can not be done. Students are almost always growing boys and girls, and food must be both good and plentiful. The wear-and-tear of music study on brain-tissue and on the muscles is enormous, and, to counteract this, a large and well-ventilated sleeping room, which, of course, by day is a practicing room, is a necessity. All these things cost money, and the student, once he is abroad, will find that the estimate he made for himself in America as to foreign study is very different to the actual amount of bills presented to him for payment.

Once the student leaves the shores of America he should set his face absolutely against all things American. It is folly of the worst kind to make comrades of Americans abroad, yet this is precisely what most American students will do. They look around to find out their compatriots, and forthwith they form a coterie of their own, avoiding rather than seeking intercourse with their foreign fellow students. Of course, it can not be denied that a student from Philadelphia or California would be much more sympathetic to the average American than one from Berlin, Paris, Vienna, or Milan, but sympathy is not what the student leaves his home and country for. He leaves it to become a good artist, to gain an insight into sentiment and ideas he has not, and the only way to do this to the best advantage is to mix freely with foreign element about him.

The difficulty as to a foreign language is speedily overcome by young people. From the start the student should see that he speaks the language of the country he is in. He will find this is a hard thing to do in Germany, for I never yet found a German who could use three words of English that did not want to air them; but American students do not go to Europe to teach German students English, and they should speedily assert this.

As to living in boarding-houses run especially for American students, let all beware of them. Sixteen sleeping-rooms, and pianos or violins in all of them, make life a very hell on earth. Of course, the finding of lodgings is always a difficult matter, but students will find their professors willing to help them in this. They should invariably choose a house in which no other American is to be found, and one in which they are forced to speak nothing but their own language.

The first thing and the hardest the American student abroad has to get used to is the slowness of life generally. European artists are not to be hurried, for the reason that long experience has proved to them that art can not be rushed. There is no short cut to knowledge, and the only foundation the artist can build on is one of time. It will come hard to go-abroad Americans to learn this lesson, but learned it must be. At times it will seem to the student that his professor is unusually slow and tedious. He will be set to study Haydn when he feels himself able to master Schumann or Wagner, but time will show him the wisdom of this slowness and its benefits.

American students who go to Europe with the idea of taking a few months' finishing lessons will find they make a sad mistake. European professors will rub their eyes, look astounded, and smile at a student who would be futile to fight. They can not turn students away, released. They can only do the best possible. At the end of a few months the student will find his trip to Europe has done him no good, but, on the contrary, positive harm. He will lose self-confidence and gain nothing.

A student who has leisure and means to enjoy a trip to Europe should give up all idea of taking lessons. He should go abroad to listen to good music and plenty of it, to inhale an atmosphere eminently favorable to art. He will find men abroad who follow art for art's sake alone, not "for the money there is in it," and who shun rather than court publicity. He will find it is among a people where a great artist, even a promising student, is more respected than a millionaire. He will be able to listen to the best opera, the grandest symphonies, which have a seat at any concert for a quarter of a dollar, and he will find that art abroad is not a fashion, but a cult, a religion.

Three years abroad is the least that a student can profit by. The first year he will spend in getting used to new ideas and new methods, the second year he will find himself understanding these, and the third year will leave him master of them.

These three years will be the happiest years of his life, if he knows how to appreciate them. They will do more for the esthetic side of his education than six spent under a professor in America; not because the instruction will be better, but because the outside influences are more beneficial. The hurry and bustle of life in America will be changed for a condition of calm serenity eminently favorable to art study. He will find people all around him who are artists in spirit if not in education. A new opera will be an event in the life of the whole city, and the poorest church-girl will sing for the love of art rather than for the paltry salary she earns.

To make the most of his year of foreign study the student should, from the beginning, endeavor to live the life of the land he is in. He should read the daily papers, mingle with the people, attend the theaters, study the literature, and avoid Americans. If he once gets among the so-called American colony, the temptation to be with his own people will be too strong. It will come hard, of course, to avoid them, and his home-sickness will be terrible; but the benefits will be great, and, after all, it is for these the student goes abroad. Besides, it is remarkable how very much alike human nature is all over the world, and the first bitterness over the student will find a thousand things to interest him in his foreign companions and foreign surroundings.

PROGRESS.

BY CHARLES C. DEBA.

LOOKING at this subject from an educational standpoint and comparing it with other branches of education, one must admit that the past twenty years of music life in America have been strictly a period of evolution. One has but to glance at this or that teacher who persistently clings to old ideas, which have long since given way to more improved methods, to see the depth of this statement.

Harmony, counterpoint, history, and works of the great masters were touched upon but lightly by the average private teacher—and, I dare say, by many academies and colleges which gave "through courses" of training to music students. What a contrast is this to the present condition of affairs! Now the publishers are crowded with orders for works on the above subjects; teachers and students are both eager to know more of the history of music and of the master-composer, and to learn of the hidden mysteries of "the art divine."

The question now arises: What are some of the causes of this marked progress? Before answering this question, we must admit that the distinctive characteristics of the American musician are ambition and a constant striving to acquire something new. Acknowledging this, and then comparing former methods of teaching with those of the present, considering the influence which our musical magazines—especially THE ETUDE—have upon their readers, and the effective work done by our concert pianists and lecturers, it is not to be wondered that the standard of American musical training has been raised. This evolution is not confined to one State or Territory, but to the whole country, and gives strength to the belief that America, within one day, is the leading educational center in musical matters.

MUSICAL ADVERTISEMENTS.

BY WALDEMAR MALMENE.

ADVERTISING in the present age seems to have reached such a climax that it may be called one of the features. A glance at the advertisements of our principal pianists, houses, offering everything at "laughter" prices, not only to show their prosperity, while some one else is languishing. Musicians of late have also adopted a mode of advertising akin to that of certain trades, which seems to accomplish the purpose. Although they are diplomatic enough not to use phrases which could openly implicate them as being humbugs, they subtly carry on a "slaughter" business. The names of some of the greatest artists are their trade-marks, and are adroitly used as such.

A host of prominent piano-teachers call themselves pupils of Liszt, while it is well known that only about a dozen solo pianists enjoyed his counsel for such length of time as to entitle them to lay claim to the distinction of having been his pupils. Liszt was a most amiable and genial gentleman, who, once a week, permitted a host of pianists who had secured introductions to him to come to his house, where he would listen to their playing and would give them a little friendly advice. While such condescension was no doubt a great benefit and a valuable lesson, yet it could in nowise entitle the pupils to the distinction of having been Liszt's pupils. Singing-teachers there are in abundance who call themselves pupils of Marchesi and Lamperti, without any particular claim to such a title. Advertisements can be found in musical papers which openly state that the advertiser is the only authorized person to teach —a method. The master's reputation is to be put forward as a claim of the putative pupil's merit.

Then there are another class of teachers who have spent a summer vacation in Europe, and in the course of a few months have taken some lessons of half a dozen prominent teachers. On their return they announce themselves as having been pupils of these same famous teachers.

Another paying bit "laughter" trade is carried on by teachers who have invented a "method" of their own, which puts all other teachers to shame; they profess to be able to make singers of any one, whereas nature has endowed him with a voice or not. To sing three or four notes to the natural compass of the voice and to manufacture tenor singers out of baritone is a small matter. The number of ruined voices for which such unscrupulous teachers are responsible is greater than many imagine.

There is a humorous side to the question of advertisements—those of people who need the services of musicians. Here are some taken from newspapers:

VIOLINIST—WANTED, IMMEDIATELY, IN A PRIVATE family position, a thoroughly competent violinist. He will receive full board and residence for 12½ days per week, in return for three hours daily tuition, which he likes, to a young lady of the house. All his other time free. Address "Musical The Library," Blackheath, E.C.

The editor of the London "Musical Times" makes the following pertinent comments: "If we understand the announcement rightly, the head of this 'family of position' is anxious to accept 12s. 6d. weekly from a thoroughly good violinist, also three hours' teaching daily in return for board and bed. It may be that he becomes residence with a 'family of position' worth a good deal, and we must not forget that the artist who plays the 12s. 6d. weekly, and gives three hours' tuition daily, is graciously permitted to do what he pleases with the rest of his time. Now, violinists, make the most of this! Here is another which offers \$75 a year for a multiplicity of services, including organ-playing:

WANTED, AT ONCE, GENTLEMAN AS ORGANIST AND help. Year as Sacristan and Sexton. To live in "house" and receive fifteen pounds per annum. Pleasant music and quiet surroundings. Address "Year," Bishop Frim, Weymouth.

The man—no, the "gentleman"—who would apply for the post must be Goldsmith's pattern of contentment. "Happy the man who, void of care and strife, In silence or in leather purse retains A good old shilling."

The following paragraph from an American paper is in keeping with the foregoing:

WANTED FOR A CHURCH IN NOVA SCOTIA, A YOUNG man to play the organ. He should also do the bell-ringing in a shop or otherwise to increase his salary; which at the first month only is \$50 per year, but if satisfactory it would likely be increased after the first year. Apply "No," etc.

The paltry sum proffered by way of salary is so deliberate an insult to anybody competent to fulfill the duties of organist that we can scarcely wonder at the hint that the person who accepts it "might also get employment in a shop or otherwise."

While it is deplorable to notice the mental emancipation meted out to country organists in England, it must, nevertheless, be consoling to the College of Organists in England that her disciples are more highly appreciated in a laic asylum. The following advertisement taken from the "Yorkshire Post" informs us that not only is the salary more than four times larger, but, besides board and lodging, his uniform is also provided.

TO ORGANISTS—WANTED AN ORGANIST TO ACT AS AN attendant at the Durham County Asylum. Wages 24s. a year, per month, with board, lodging, washing, and uniform. Apply, containing photograph and copies of testimonials, including one as a musical proficiency, to the Superintendent Durham County Asylum, Winterton, Ferry Hill.

There is another class of advertising in the daily paper that is not strictly according to professional ethics. Here is one from a New York paper:

AN INTELLIGENT AND REFINED YOUNG GENTLEMAN, a student at W., will give private lessons to any student desiring young lady just for the pleasure of her company; a sweet voice preferred. Please address "Friendship," box 1, Herald office.

The next shows the ear-marks of the speculator, and to great care can not be exercised by those who answer such notices:

TEACHES WITH GOOD VOICES CAN HAVE THE FREEDOM of instruction, church and concert music, until professionally engaged. Address "—"

Here is an old friend. His English, we regret to say, is more mixed than it used to be.

A PROFESSOR OF MUSIC, BY HIS QUICK AND THOROUGH organ or piano in one quarter; book free; play forty-six airs. Please call before 6 P.M.

A contemporary, commenting on the above, says: "He now 'learns to play or sing on the organ or piano'; he modestly describes his terms as moderate; they used to be, we think, \$8 per quarter; he gives you a book free; unfortunately, he does not tell us what kind of a book. But for quantity we can strongly recommend him. He 'guarantees to learn to play or sing forty-six airs on organ or piano in one quarter.' Now, there are three hundred and sixty-five days in the year, and ninety-one and one-quarter in a quarter; hence, our readers will observe that the champion teacher will teach you to sing on the organ a new tune every other day. Unfortunately, modesty again prevents him from telling what kind of airs he teaches."

Henry C. Linn, a well-known London teacher, in his "Musings of a Musician," suggests the following bill to speculators for an evening's entertainment:

ROYAL MUSICAL ACADEMY.

UNPRECEDENTED ATTRACTION TO THE LOVERS OF MUSICAL GYMNASTICS.

This Evening, Monday, February 18, —, the entertainment will commence with the extraordinary performance of the renowned

HERR BRAECKFINGER,

the celebrated Pianoforte Gymnast, who has already created such a sensation in all the civilized countries of the globe, and who holds testimonials of his miraculous powers from

SEVERAL OF THE CROWNED HEADS OF EUROPE!!!

Herr Braeckfinger has already succeeded in bringing his hand to such a state of perfection that he finds it utterly impossible to play single notes at

SUMMER PUPILS AND SUMMER STUDY.

BY FRANK L. EYER.

all. He will therefore commence his performance by playing

Weber's "Invitation pour la Valse"

IN OCTAVES!!!

He will afterwards exhibit his manual dexterity in a composition of his own, called

"THE STORMING OF BADAJOZ."

in which effects will be introduced such as have never before been attempted, and, most probably, never will be attempted again.

N.B.—The public are requested not to encore this composition, as the exertion of performing it is so great that it is necessary to resort to powerful stimulants immediately afterwards.

This exhibition will be succeeded by the performance of

SIGNOR ROVESCIO,

(His First Appearance)

whose wonderful talents have never been equalled by any Clarinet Player, living or dead. He will perform a solo, in which the peculiar notes called "Goosing," usually uttered by performers on this instrument, will be systematized and brought to perfection, in a composition called

"LIFE IN THE FARM-YARD."

This piece is especially adapted for the amusement of the younger branches of the audience; and so accurate is the imitation of the animals that few people would imagine the clarinet to be capable of such extraordinary sounds. The Signor will afterwards produce a novel effect by

Blowing into the Clarinet at the Wrong End.

This feat is peculiar to himself, and must be heard to be appreciated.

MR. LUCIUS GRAHAM WALKER,

the Miraculous Violinist (justly nicknamed the "one-stringed prodigy") will afterwards go through the whole of his much-admired performance upon a single string.

In order that there may be no deception in this, the violin will be brought before the audience, and three strings broken in their presence. After this feat, he will exhibit some of his new effects for the instrument, which have been received on each representation with

Shouts of Laughter and Thunder of Applause.

Among the most prominent of these will be a peculiar sound got by gently tapping the string, whilst the wood of the bow is placed close to the bridge, and suddenly drawn up and down the string with great force. The portamentos, too, so much used by singers, and lately by violinists, which consists of gliding one note into another, instead of separating them, as they are marked upon the paper, will on this occasion be carried to an extreme. He will perform a portion of a well-known concerto, in which, by simply using the means above mentioned, he will make the most lovely *Andante* appear a series of the most extraordinary waltz ever listened to, and transform a beautiful composition into a correct representation of a concert of cats. This feat has always been received with the utmost laughter and applause.

The whole to conclude with the performance of the celebrated musical elephant

JUNO!

who will perform "God Save the Queen" upon the pianoforte with her trunk, and afterwards walk around the circle and present the audience with couples of a new waltz which has been composed expressly for this establishment by her master.

The advertising by the press agents of musical stars displays the inventive side of American enterprise. Personalities of all kinds, physical peculiarities, such as enormous hands or excessive hirsute adornments, anecdotes of all kinds are made to serve advertisement purposes. All the dignity of art is cast to the winds by these offenders against good taste, and a musician and his art would be entirely inappropriate to a police or to "frisks" movement in a rhapsody—as much of the place as a martial march would be in listening to the nocturne.—W. F. Gates

The season of the year comes when the summer pupil flourisheth. Says the author, "When school is out, I want my daughter to take lessons of you." The daughter comes, takes lessons for the ten or twelve weeks of vacation, and then quits to resume her school-studies, and to forget all she has learned about music. Never was a greater mistake made. Music is exactly like any other branch of education; it must be studied daily, weekly, monthly, throughout the year, if one intends to get any practical knowledge of it.

Owing to this misunderstanding upon the part of parents and pupils, the public school is a serious interference with a pupil's musical progress. So much is required of school-pupils in these days that music-lessons are either hastily and poorly prepared or else dropped altogether during the school-term. In fact, in some communities the situation has become so serious that something must be done if the prohibition is to flourish and the children to receive any musical education of value.

Parents would do well to consider the advisability of allowing their children to drop some of the less essential school studies in order that more time may be devoted to music, for, while Cesar, or German, or physics, or civil government may be of value to a person, music will afford more pleasure in the home, and do more toward educating, elevating, and refining the taste and moral character of the child than any other study he can pursue.

So often pupils say to me, "When school is out I will do better work." Experience has taught me that this is a mistaken idea. I find that in most cases, notwithstanding the pressure of work, better results are attained in music and other progress made during the school-term than in vacation by the majority of pupils who take the year round. The reason is obvious. During this season of the year the hours of study are so slowly adjusted that, would the pupil learn his music-lesson at all, he must use the small portion of time in the morning, at noon, or in the evening he has set aside for this purpose, and use it to the best advantage, or the lesson-day will come around and his lessons be unlearned. During vacation he thinks, "Oh, well, I have lots of time; I will practice later in the day," and the chances are that the day slips by and the piano remains untouched.

Music demands more than anything else, a regular practice-hour, and that hour to be used to its very best advantage, every minute of it, if a thoroughly successful result is to be obtained.

To parents we would say: Let the study of music be considered just as important as that of arithmetic, grammar, or spelling, and assign a special time for the learning of the lesson each day, and see to it that the pupil uses that time in the proper way he should. The profession will appreciate your effort, and your children will show gratifying and substantial progress if they have the least grain of musical talent in them.

An art that the music student must cultivate is that of careful listening at concerts and recitals. For the ability to give an appropriate hearing to a piece of music deserves to be ranked almost as an art.

The most vital feature of hearing music is the best advantage is to put one's self into the mood of the composer. If possible, and it frequently is, it is best to know in advance the style of the piece and to prepare one's mind mentally that there may be harmony between mind and music.

A mind set to an *allegro* is not going to appreciate an *adagio*, or vice versa. To appreciate a nocturne one must have what might be called a divinized, hazy mood of mind that would be entirely inappropriate to a police or to "frisks" movement in a rhapsody—as much of the place as a martial march would be in listening to the nocturne.—W. F. Gates

COMMENTS BY EMIL LIEBLING.

MUSICAL. SALLAMAQUIDE.

V.

WITH the approaching end of the season every one, as it were, shows a trial balance of work done, results achieved, a winter passes around too quickly for the ambitious student, it lingers too long for the trifler. While easy enough to work with the former, it is a constant problem how to interest the latter. And yet the teacher has to deal principally with rather coy and elusive material, one expects natural limitations, due to youth, inexperience, and thoughtlessness, but it seems almost hopeless to battle against the combination of indifference and indolence which is so often encountered; especially in cases where parental cooperation is nil, nothing need be looked for in the way of progress. Many teachers do not assume enough authority; others are foolish enough to arrogate claims which are too absurd to deserve recognition. Pupils have rights and teachers incur obligations, but so have teachers certain rights, which should be enforced; pupils should not be permitted to lapse lessons, nor to trifle with their task; contrary to the Good Book, in which the sins of the forefathers are visited on later generations, the peccadilloes of the pupil are invariably blamed on the teacher. I have already in former papers emphasized the urgent necessity for the accomplishment of something definite, be it ever so little, and at this time of the year it is not a bad plan to sum up the season's work and start in on a general review of the leading features which the year's study included; mark out a systematically arranged course of work for each pupil, in the fond hope that it will be accomplished during the vacation.

Yes! How much the word means! how long anticipated! how many pleasant plans it embodies, and also how quickly it is a thing of the past! I advise my friends to take long vacations, but am rather addicted to pursuing a vigorous home policy myself; it saves the trouble of having to recuperate from the effects of the frolic. From the lengthy outings which many of my musical confidants find necessary, I just think that their companions are very wearying on their nerves; or does, perchance, an unselfish regard for the pupil dictate these prolonged absences?

It is not a bad plan to remain somewhat in touch with your class during the summer months. As to yourself, do during the hot weather what the farmer does in winter. Mend your fences, sharpen your tools, clean up all the odds and ends, and be ready to start in fresh and anew when the fall comes. It is constantly, "*La saison est morte, vive la saison!*" Waste no regrets over the past; study its failures and their causes, and deduce a salutary lesson therefrom; and if you commit mistakes, do not repeat former follies, but invent new ones. And, above all, do not have a long delinquent list of debtors for unpaid tuition—that is, if you can help it.

There is too much shooting over people's heads. The public is gorged with food which is entirely beyond it and causes mental dyspepsia; pupils are given tasks out of all proportion to their ability (or want of it), and there is a general disposition to gratify individual hobbies at the expense of the novitiate audiences. You must speak a language which can be understood, before you can hope to make an impression. The people know what they do want, and when it is offered, the money is spent liberally.

When Tausig died, in 1871, his friend Weitzmann, the distinguished master of theory and friend of our Mr. Bowman, wrote a pamphlet entitled "The Last Virtuoso." It seemed to him that with Tausig the art of playing had reached its zenith and collapsed with his untimely demise. A mistaken proportion, for a tremendous aftermath of great pianists has sprung up since then. Art is cumulative, it never stops, each great epoch simply paves the way for further development. Tausig is more famous now than he was during his life-time, when only a limited number of *opponents* appreciated his rare qualities; happy mortal, who died at just the right time!

It is an open question whether it is wise for an artist who has been in long retirement (irrespective of causes) to emerge therefrom. The question is pertinent, Why this new departure? Will the artist be able to impress the new audiences as he did the old? During the limited period which is allotted to the successful public performer, it is desirable to remain in the public eye, otherwise it will be a difficult matter to catch the public ear.

Many musicians are failures because they have never ascertained just which branch of the art they are really fitted for! Some fair pianists might have excelled as conductors; many ambitious teachers would have done better on the concert stage; others delude themselves with the belief that Providence intended them to enrich musical literature, whereas they might have appeared to better advantage as lecturers. Jealousy is a slippery accomplishment, and apt to lead to diffidence. Weigh your chances carefully, and give one especially a thorough trial; but if you find that your best efforts do not warrant success, change off for something else. If you can, be the leader in your community; it is a great thing to set the pace for others to follow. Think something of yourself, and be consistent in your mental prices and estimate of men and affairs. Be generous, genial, and communicative; do not hold back your knowledge, nor regard it jealously, but, again, do not squander it. If some one plays you a shabby trick, do not retaliate in kind, but let him know that you are "onto him." Do not answer your critics; they can tire you out. That is just where Rosenthal makes a serious mistake. He is eternally exposing the weaknesses and inconsistencies of his reviewers, and has had a tussle with the press wherever he has appeared; it hurts him and annoys them. Of course, there is a pitiable mendacity which we are all occasionally exposed to, and which does cause one to get a little hot under the collar, but even then it is best to stifle your righteous indignation and count twenty before you speak out. There are also contingencies which make it imperative, as an act of retributive justice, to take the bull by the horns and act with firmness and energy. In the rare cases where the codign punishment of personal chastisement has been attempted, it has usually resulted in the utter rout and discomfiture of the attacking party, who is not always a good judge of the muscular development of newspaper men.

Do not start too many compositions simultaneously. While in Vienna, I fell in with a very enthusiastic young man, who thought nothing of sketching the first movement of a trio while taking his afternoon coffee, a few days afterward he called on me with some manuscript, and I, of course, expected to see the trio worked out. Nothing was farther from his thoughts; he had abandoned the former scheme, and was working on an overture to Julius Caesar. He had invented a diver motif which made your blood run cold with its vital realism, but was shy of a Brutus theme; this ended the chances of a successful issue, for the composer, like Caesar, got badly stuck; and so he went from one failure to another, casting his lines for big fish, and not even catching suckers. He is now leading a German band in Constantinople.

There is a good deal of needless worry as to whether we are to have a distinct vein of American music, and I am not so sure that the consummation of this pious wish is to be desired. Chopin became greater in the same ratio as his music lost its purely Polish characteristics and developed a more cosmopolitan vein. I am familiar with most American compositions of note, and only in very isolated instances have heard musical progressions which seemed new and yet legitimate, and withal some Parker's "St. Christopher" presents several interesting and in MacDowell's "Woodland Sketches" I find decided elements which would never have emanated from a European pen.

HOW MANY MILLION YEARS WOULD IT TAKE?

BY K. F. HRAJL.

How long would it take to become a Latin scholar if you had to depend entirely upon the instruction of some one who could only teach you to repeat a few picked-up Latin words and phrases, but could not explain their meaning to you by definition? "Why, never, of course," you say. "How ridiculous!" Yet that, precisely, is what you are doing to music if you are simply teaching the fingers to repeat, with more or less (generally less) mechanical accuracy, the printed notes, and under the instructions of some one who possesses not the remotest idea of the inner emotional meaning of a single passage.

Yes, you may learn to play a little in that way, "just to amuse," as you say. But what will it be? You will have to tie up to two-steps, drum-bass dances, and such almost meaningless stuff requiring to special intelligence to interpret.

When you get a bit ambitious and attempt something like the "Rhapsodie Hongroise" of Liszt, you will not know the meaning of what you are playing, and from lack of interest it will seem almost impossible to conquer the technical difficulties, and your performance will be remarkable only for the great show of notes that "got lost in the shuffle," as some one remarked about a particular case of rhapsody last week. Or if you should succeed better than this, being Greek to you as to the meaning, how can you expect to do it artistically or with expression? The teacher who knows Liszt in the Hungarian dances knows much of the national spirit and heart character of the wild, passionate, spirited Bohemian and gipsy population of Austria-Hungary, and will teach his pupil the true meaning of these justly famous tone-pictures or poems which exemplify the characteristics of a romantic and interesting people. Unless he teaches you these things, he is not teaching you to understand Liszt.

Here, you see that music begins to assume proportions of more than a mere pastime, dreamed of by the author of "The Mother Goose Two-Step," while making the feathers fly off the hammer felts with his world-famous "Hey diddle, diddle, the cat and the fiddle," etc.

In studying that beautiful and fanciful composition of Godard, "Pan's Flute," what an interesting acquaintance with the beautiful truth typifying mythology of Grecian culture is made by the student! To know the notes and not their meaning is here, again, most ridiculous. To know nothing at methods, if you please; but I am sure that we Americans are entirely "method mad," and many of us are far more interested in how a man does a thing than whether he is really doing something worth while. We are so absorbed in watching the movement of the little finger that we do not hear what it has to say. Of course, this is a necessary stage of the game, but it is not likely to rust from lack of study of music when properly carried out.

Unless a teacher can teach the meaning of music, together with the proper method of its accomplishment, it will be cheaper to send the pupil for the class to lend him a few hundred or so to go away and prepare for school work, and upon his return repay them in tuition that they can use in lieu of the trash he is now dealing out. He would probably be too proud to study with any of the home teachers, having much to be proud of, you know.

To be a master of technique and a perfect tint in music means that you have been trained to the habits of conscientious accuracy and promptness, through the agency of an elaborate and tested means of development, and that the seeds of general carelessness have been pretty thoroughly eliminated from your nature. Accuracy and promptness, great points of character, these which make you a reliable and trustworthy person in the affairs of life. Add to this acquired skill of mind and hand the beautiful knowledge of heart-culture of the artist, and you will become powerful to render to mankind the sweet and uplifting influences which are occasioned by the art. Take the Mother Goose dances, an occasional two-step may not exactly harm. Oh, no; but the education you seek is found in them not at all—no education in "rag-time," so, you see, you should not waste precious moments upon them.

AN IDEAL SUMMER SCHOOL.

BY PEELEY DURN ALDRICH.

The time is fast approaching when every music teacher in the land is considering how he will manage to get in the summer to the best advantage. Some are considering where they shall go for an entire rest, while others—more able-bodied, perhaps—are considering the matter of a course with some specialist who has devoted his life to studying the habits and customs of the dominant seventh, has finally tracked him to his lair, and is now prepared to lecture about him to the uninformed multitude. He may be a specialist who has analyzed all forms of technique, and will tell you what movements are in playing. Or, if he be a vocal teacher, he is considering the question of a few expensive lessons from Dr. New-school, who has at last found that the arytenoid cartilages do actually pull the vocal bands slightly to the southeast in the middle register and considerably to the northwest in the head register. He has proved this by swallowing a laryngoscope and emitting a head-note that could be heard from afar.

Now, I have been very deeply impressed, during my recital tours, with the action and earnest desire on the part of the musician I meet for more light, and I do not believe we appreciate how wide-spread and sincere this desire is, and how much they sacrifice to reach this light. This feeling may be, after all, the musical salvation of the nation, and we only have to be sure that its energy is turned in the right direction.

I do not believe there ever was an age when the world was so wildly enthusiastic in the pursuit of methods as the present one. Everything that is done is tabulated, charted, and text-booked until we are very much in danger of spending our time in working out a list of text-books, and losing sight entirely of the real thing. And the text of my present sermon, which is specially for the consideration of the manager and victim of the summer school, is, *don't get stranded upon methods*. Get at the *real thing*; and if you ask what that is, I am not sure that I could tell.

But there is something which every artist has always saying, "Somehow I never can keep good time." Some say they always count aloud at home, but, as a rule, those who forget to count during lessons but do precious little at home.

Why won't they count aloud? That is the question. Some are too lazy, some too stubborn, some too timid. Some have impediments in their speech. But there is still another class who could count, but for some reason seem afraid to hear their own voice, and all the chiding one can do seems to have little effect.

Such pupils seem to think it sufficient to play a group of sixteenth notes faster than quarters or halves, simply because they should be played faster, but never try to ascertain how many notes are to be played to each count.

They will say, "Oh! I never can count and play at the same time." While, if the truth was known, they have never tried.

Now, we have been saying they must do this and they must do that, and we talk with other teachers who do so. "When a pupil will not count aloud, I make him do so." But, after all, how can you make them do what they will not do?

I remember a pupil who came to her second or third lesson. She was a stout, country girl, and very, very determined. I was doing my best to get her to count aloud, and I became very much annoyed; for, although I could hardly hear her voice in the music-rooms, I imagined at home she could probably speak with a voice of thunder, or call a cow a mile away. But she would not count and play. So after trying many plans I felt sure the disease was *feared of being heard*, and I determined to make a quick cure. "Now," said I, "why do you persist in keeping your lips closed, when I want you to count aloud?" With a whimper she said, "I can't play and count both at once." "Can't you say one, two, three, four to that whole note?" "No, you say one, two, three, four to that whole note, four six!" "Well, then, can you say one, two, three, four six?" "Very well, then; without playing." "Oh, yes, sir!" "Very well, then; I will do the playing, and you the counting." Suffice it

cast into outer darkness. Surely, the unusual atmosphere of the room would yield forth musical odors sweeter than spring blossoms, and be a rich inspiration for the year to come. There is a subtle something in this musical fellowship that far overreaches your tabulated finger-twists, lasts longer, thrills deeper, and lifts higher.

But you say, "This is not practical." I reply, "That's just the point. I do not want to be practical; I have been that for a whole year. I have paid my debts when I could, and dunned my pupils for money when I could not. I have said polite things for a whole year, and I am sick of it. I want a rest from this, and I want the fellowship of those who, like myself, love music for the sake of its truth and beauty, and not because it permits us to peddle out a new method, and thus butter our bread."

To get at this inner life of music one needs to lie around and ripen occasionally, and study the sunlight of this musical atmosphere would hasten the ripening. And to him who agrees with me I shall not need to point out the moral of my little tale, and to him who does not, it were useless.

PUPILS WHO ANNOY.

BY GEORGE K. HATFIELD.

THERE are no more pleasant things in connection with the teaching of music than one is inclined to overlook and to avoid speaking of the annoying part of the work. The bitter is, at least, made less bitter by its mingling with the sweet.

However, there are pupils who would worry a saint, and, whether we have little patience or an abundance of it, we must acknowledge that at times our patience is put to the extreme test, and when we can bear the annoyance no longer there is generally trouble ahead.

I shall mention only a few of the annoyances, in the hope that some of my suggestions may help other teachers. The pupil who will not count aloud is the first to deserve mention. This characteristic is very annoying, and doubly so from the fact that a pupil who will not count never keeps good time and is always saying, "Somehow I never can keep good time." Some say they always count aloud at home, but, as a rule, those who forget to count during lessons but do precious little at home.

Why won't they count aloud? That is the question. Some are too lazy, some too stubborn, some too timid. Some have impediments in their speech. But there is still another class who could count, but for some reason seem afraid to hear their own voice, and all the chiding one can do seems to have little effect.

Such pupils seem to think it sufficient to play a group of sixteenth notes faster than quarters or halves, simply because they should be played faster, but never try to ascertain how many notes are to be played to each count. They will say, "Oh! I never can count and play at the same time." While, if the truth was known, they have never tried.

Now, we have been saying they must do this and they must do that, and we talk with other teachers who do so. "When a pupil will not count aloud, I make him do so." But, after all, how can you make them do what they will not do?

I remember a pupil who came to her second or third lesson. She was a stout, country girl, and very, very determined. I was doing my best to get her to count aloud, and I became very much annoyed; for, although I could hardly hear her voice in the music-rooms, I imagined at home she could probably speak with a voice of thunder, or call a cow a mile away. But she would not count and play. So after trying many plans I felt sure the disease was *feared of being heard*, and I determined to make a quick cure. "Now," said I, "why do you persist in keeping your lips closed, when I want you to count aloud?" With a whimper she said, "I can't play and count both at once." "Can't you say one, two, three, four to that whole note?" "No, you say one, two, three, four to that whole note, four six!" "Well, then, can you say one, two, three, four six?" "Very well, then; without playing." "Oh, yes, sir!" "Very well, then; I will do the playing, and you the counting." Suffice it

to say I kept her counting and *counting* and counting, louder and louder, and had the next pupil stayed away she might have been counting yet; but I had the satisfaction of having my own way for once, and never had any more trouble with that pupil.

RINGS AND BRACELETS

There is no reason why young ladies should not wear rings on their fingers if they wish, but have the custom in abused! One pupil invariably comes with four, or even six, rings on one finger and perhaps two on another, and, to make it more aggravating, one ring has a gold dollar attached by a chain, and when the hand moves upward the bangle strikes the finger, and coming downward strikes the knee. Then the wrist must be hampered also with a chain and lock. When I am tired listening to the clatter of these things, and to save the piano-polish from being marked, I ask that they be removed. One often hesitates to make such a request, but why should pupils indulge in this display on such inopportune occasions?

LEAVING BOOKS BEHIND

It is another trick. "Little Miss Urture arrives. 'Hope you have a good lesson.'" "Well, I've practiced some *new* bits." If the catchword of music (like much of the lesson) has never been studied, it is so convenient to leave it at home. I ask for the book, and she says: "Well, I do declare, if mother did not forget it." I save the scolding because I know the same thing will be repeated. Next time she is much excited, and is sure she had that book on leaving the class. "Did you know the lesson?" "Oh, yes!" "Very well, I have a catchword." The questions are asked, but the answers will come later. The room gets suddenly warm; at least, by the appearance of the pupil. A few sharp words follow, then some kind words of admonition; a few little tears are wiped away, and perhaps a fancy card is given to seal the friendship, and the little girl goes out a wiser and better pupil.

THE ORIGIN OF GOTTSCHALK'S "LAST HOPE."

[We have referred the statements made by Mr. Hawes to Mrs. Clara Peterson, of Philadelphia, a sister of Gottschalk, and in reply received word that she has reason to believe that Mr. Hawes is correct in his claim that the "Last Hope" was written before the composer made the trip to Cuba.—En]

"It will, no doubt, be interesting to many musicians to know that what they have constantly heard played as Gottschalk's 'Last Hope' is not the original version of the piece as first composed by Gottschalk. The American edition, commonly known to all musicians, contained on the inside of the title-page a little sketch relating how Gottschalk, while at Santiago, composed the 'Last Hope' out of regard for the wishes of an invalid mother who mourned the absence of her only son.

"The story is a very pretty one, but it remains a fact that Gottschalk did not go to Cuba until somewhere about 1856-57, whereas the 'Last Hope' was originally written in 1854, the theme itself being the same as that appearing in the edition so long known to the public, but the ornamentation and arabesque work being different, conforming more to Gottschalk's characteristics than is exhibited in the present edition. The old edition is now entirely out of print and forgotten, only a very few copies having been sold. About the year 1855 or 1856, shortly after the first version came out, the 'Last Hope' was revised by Gottschalk, and the composition was published under its present form, which has continued down to this day, while the plates of the 1854 edition were destroyed. Probably there were a dozen copies of the original 1854 version in existence. One of these original copies was recently exhibited to me as a curiosity, and the lady owning it, who knew the artist personally, assured me that Gottschalk himself always played for her this version, as he gave it the preference over the revised form. —William L. Heeren, in New Orleans 'Times Democrat'.

—Slow pupils, too, need much encouragement. They are often sensitive to their own shortcomings, and when they do learn, are likely to remember far better than Little Miss Art. Pupils who learn readily, but is also a good forgetter."

The... OF... THEO. PRESSER,
1708 Chestnut St.,
PHILADELPHIA, PA.

Any of the following sent post paid on receipt of market price. Complete catalogues sent free on application. To responsible teachers we will send on examination any of our publications at special prices. Mail orders solicited and filled to all parts of the country.

2676. Rameau, J. Ph. The Hen (La Poule). Grade VII.....

This is a classic of the old time, and should have a place in the repertoire of all advanced players. It is one of the very first attempts at descriptive music. All the signs of a beautiful melody in Rameau's time have been explained and written out in full by Mr. Rameau, who has done most admirable work in his setting.

2698. Beaumont, Paul. Caprice Espagnol. Grade III.....

A fine piece for players in the lower grades. It is very interesting and melodious. Both hands get good drill. Characteristic Spanish gypsy rhythms are introduced.

2700. Chopin, Fr. Op. 34, No. 1. Valse Brillante in A. Flat. Grade VI.....

One of the most popular and pleasing of Chopin's waltzes. It is used by all teachers and students who aim to have a good repertoire.

2701. Beethoven, L. van. Op. 75. Know'st Thou the Land? Song for Medium Voice. Grade III.....

A classic and one of the most beautiful songs ever written. Very useful in recitals.

2702. Bendel, Franz. Op. 141. Credle Song (Bräutigam) Improvisation. Grade V.....

A fine arrangement of Brahms' beautiful song, that will be found of great value in recitals and concerts. It forms a splendid study in clear melody playing.

2707. Rathbun, F. G. The Jongleur Maid. Song for Medium Voice. Grade III.....

A good song in the modern style is a slightly festive. It is melodious and has a very interesting and attractive accompaniment.

2708. Scammell, A. D. Serenata. Grade III.....

A very pleasing piece with something of the Hungarian in its general character. It will be found a good study in melody playing, with drill in characteristic rhythms. Here is piano player and beauty.

2735. Dibbie, Horace P. Rock of Ages. Duet for Soprano and Tenor. Grade III.....

A good sacred duet, of medium compass, suitable for use in the church service. It is simple in style and treatment.

2736. Engelmann, H. Op. 393. Piff-Paff Polka-Galop. Grade III.....

A piece in a sprightly dance rhythm, with lots of life and melody in it. It is prepared in a simple and will please those players who demand an abundance of melody in what they play.

2737. Engelmann, H. Op. 333. Piff-Paff Four Hands. Grade III.....

A fine first arrangement of the previous piece; very brilliant and effective. Not difficult in either part.

2752. Kowalski, H. Op. 64. Once Upon a Time. Grade III.....

A fine little piece, both from the standpoint of pleasing quality and from its melodic beauty. It has a hint of the peculiar harmonic quality of the popular French composer.

2753. Bohm, Carl. Op. 230, No. 5. Soft Falls the Dew. Song for Medium Voice. Grade IV.....

A melodious simple song, with English and German words, just suited to general teaching or recital use.

2754. Fontenailles, H. de. A Resolve (Obstination). Song for Soprano. Grade IV.....

A gem of the modern French style, and used very much in recitals or as an encore piece.

2757. Burty, Marc. Good-bye. Grade II.....

A simple little piece that will be found useful in the lower grades as leading in a pleasant understanding of melody. It is in an easy waltz rhythm.

2759. Ronckel, Edward. Slumber Song. Grade III.....

A gem of the first water so far as simplicity in composition, and yet capable of very artistic treatment. It will be found very useful as a means of introducing an artistic style of playing.

2759. Roubler, Henri. Op. 59. Old French Dance. Grade III.....

A fine piece in a popular rhythm, with a slight flavor of the antique classic in its character. It should be used by every teacher.

2765. Scharwenka, Ph. Op. 34, No. 6. In the Time of Youth. Grade III.....

A piece of the semi-classic type that is well by a place in a systematic course of piano instruction. We call it to the attention of all progressive teachers.

2768. Scharwenka, Ph. Op. 34, No. 10. Good-night. Grade II.....

Like No. 6 of this same set of pieces, this composition is one thoroughly suited to teachers' use. It is a good study in melody playing, both hands moving from drill.

2771. Schmidt, Wilhelm. Song of the Troubadour. For Medium Voice. Grade III.....

A fine song of the ballad type, especially suited to a baritone or tenor of medium range.

2775. MacDowell, E. A. Op. 17. Witch's Dance. Grade VII.....

A fine recital or concert piece by a noted American composer. It contains material for splendid technical work as well as study in artistic playing. It is thoroughly modern in style.

2776. Sartorio, A. Op. 299, No. 7. Dreams of Youth. Grade II.....

A pleasing little piece in polka-marche rhythm, and forming a useful drill in the simple forms of technical work as well as a piece in a regular course of instruction.

2777. Gautier, Leonard. Alcazar (Intermezzo). Grade III.....

A good piece by the composer of the popular "Le Revenant." It will be found equally interesting and delightful. A rich melody for the left hand adds attraction.

2778. Dewey, Ferdinand. American Folk Melody in A. Four Hands. Grade III.....

A splendid piece, most attractive in melody and musicianship in construction. It will be found especially useful in recitals of American compositions.

2780. Vannah, Kate. My Balmie Song for Medium Voice. Grade III.....

A good song for parlor or recital use. It is in Scotch dialect.

2781-2783. Schmitt, A. Studies and Study Pieces. Grades III and IV. Three books, each.....

This is one of the most educational series for use in the earlier grades of piano instruction that can be found in the market. The pieces have been carefully edited by Mr. L. B. Krieger and thoroughly prepared for teachers' use. Each book contains a number of technical studies, melodious and interesting, in alternation with pieces which embody some useful points.

2784. Chopin, Fr. Op. 18 Grande Valse Brillante. Grade V.....

A well edited edition of one of the most popular of Chopin's waltzes, and one that belongs to every advanced player's repertoire, as well as every progressive teacher's course of instruction.

Of great interest to those attracted in any manner toward an Artist's Life.

NOTES OF A PIANIST

BY LOUIS MOREAU GOTTSCALK,

PIANIST AND COMPOSER.

Preceded by a Short Biographical Sketch and Contemporaneous Criticism. Edited by his sister, CLARA GOTTSCALK. Translated from the French by ROBERT E. PETERSON, M.D.

CROWN OCTAVO. EXTRA CLOTH, \$1.50.

Gottschalk, one of the first American pianists and among the most talented that the world has ever known has here related with charming vivacity his shrewd observations of people whom he met and places that he visited during his short but successful career.

Clever anecdotes of his tours through many countries make the book entertaining to a great degree, not only to musicians but to the general reading public.

Published by THEO. PRESSER, 1708 Chestnut Street, Philadelphia, Pa.

Clean and Convenient.

WEIS

Brush Tube and White Mucilage

Superior to Ordinary Mucilage. Sticks Quick.

The Brush makes it so handy for all purposes. Price 10 cents at stationers, druggists, etc., or one by mail 15 cents; 6 for 75 cents.

BIND MUSIC AND... MAGAZINES AT HOME.

The Weis Patent Binder Looks Like a Book.

Permanent as well as temporary, binds all back numbers. No punching, needles, thread, etc. No bother. Each complete binder in handsome maroon cloth, titles in gold, any one of the following to hold six copies, sent prepaid in any address in the United States on receipt of 50 cents: McClure's Century, Harper's Monthly, Scribner's, Cosmopolitan, Munsey, Review of Reviews, North American Review, Chatiquan, Self Culture, St. Nicholas, Collier, Metropolitan, Ladies' Home Journal, holds 12 copies, 50 cents. Beautiful White Binder, holds six copies, \$1.00. Teachers and Agents make money selling these binders.

Send for Lists and Agents' Terms.

THE WEIS BINDER CO., 86 Jackson St., Toledo, O.

Concise and... Easily Understood

A SYSTEM OF TEACHING

HARMONY

DESIGNED TO BECOME

The Standard Text-Book of Musical Theory.

BY HUGH A. CLARKE, Mus. Doc. of University of Pennsylvania.

THE object which has always been kept in view is how to enable the pupil to grasp, in the easiest, most comprehensible way, the mass of facts, rules, etc., which make up the art of harmony. We most earnestly invite all teachers and students to investigate this work.

FOR CLASS OR SELF-INSTRUCTION

Price, \$1.25.

Published by... THEODORE PRESSER, 1708 Chestnut Street, Philadelphia, Pa.

WANTED AN AGENT

TO REPRESENT THE WELL-KNOWN PIANO HOUSE OF CHARLES H. FISCHER, 1710 Chestnut Street, PHILADELPHIA, IN YOUR TOWN.

INQUIRIES ARE SOLICITED.

THE ETUDE

CONTENTS

BACH NUMBER WITH SUPPLEMENT

	PAGE
Editorial	207
Musical Teachers' National Association. Report of the Cincinnati Meeting.	208
Questions and Answers.	210
Musical Items.	211
Thoughts, Suggestions, and Advice.	212
J. S. Bach. Biographical Sketch.	218
The Difference Between Polyphonic and Monophonic or Harmonic Music.	215
The Technique for Playing Bach.	216
The Study of Bach's Preludes and Fugues.	216
Bach's Works in Relation to Modern Piano Study.	217
Listening.	217
On interesting Students in the Works of Bach.	218
On the Influence on the Musical World.	218
Anecdotes of Bach.	218
Old Fogy Redivivus. The Old Fogy has Bachaphobia.	220
How to Enjoy Music.	221
The Mission of the Dull Pupil.	221
Servitudes of Mind.	222
On Harmony Teaching.	222
Rhythm and Its Relation to Music.	222
Music and National Characteristics.	223
The Art of interesting Pupils.	224
Getting Experience.	225
Training of a Sensitive Ear.	225
Rosenthal on Musical Training.	225
Charity.	226
Photographing Tones.	226
Sebastian Bach's Triumph (Story).	228
How Shall We Study Music?	229
Thomas on Popular Music.	229
Woman's Work in Music.	230
Vocal Department.	232
Publisher's Notes.	234

MUSIC	PRICE IN SHEET FORM
Caprice Oreste. Carlos Teyger.	\$0.40
Ronde d'Amour. W. von Winterhagen.	.85
In Olden Time. Bernhard Wolf.	.15
My Heart is Ever Faithful. Bach-Lavigne.	.85
Meditation. Four Hands. Bach-Gounod.	.80
Gavotte in G Minor. Bach.	.20
First Thought (Organ or Piano).	.20
Morning Greeting. F. Schubert.	.20
Song of Trains. G. Goublier.	.80

ISSUED MONTHLY
\$1.50 PER YEAR
SINGLE COPIES 15¢

AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADELPHIA